PART-II
CHAPTER I

A CRITICAL APPRECIATION OF THE ŚAṅKHACUḌĀVADHA

The Śaṅkhacuḍāvadha, as already stated, is a dramatical composition in which an amalgamated rules of dramaturgy is followed. It combines the Sanskrit dramaturgic rules as well as the rules adopted in the Vaiṣṇavite dramatic compositions in Assam during the 15th-16th century A.D. The play-wright, however, calls his drama a Nāṭaka in several places of the work. Therefore, an endeavour is being made here to analyse the play from the viewpoint of established norms of dramaturgy adopted in the Nāṭyaśāstra and other known works like the Daśarūpaka of Dhanaṅjaya, the Sāhityadarpana of Viśvanātha Kavirāja, the Nāṭakākṣaṇakośa of Sāgara Nandin and so on and so forth.

Nāṭaka is a kind of Rūpaka and is characterised by three constituent elements. viz., (i) the vastu or plot of the play, (ii) the netā or hero of the play and (iii) the rasa or the sentiment. Dhanaṅjaya calls these three elements as the distinguishing mark to differentiate a Nāṭaka from other kinds Rūpaka, as in 'vastu netārasasteśāṁ bheda kāh'.

1. DR., I. 11
Thus, a Nāṭaka needs a well-knit plot, a well-depicted hero and other characters as well as well-delineated sentiments.

I. Plot Construction

The plot of a Nāṭaka should be derived from some authoritative source, such as history or tradition. According to the author of the $SD$, it should either be historical, or drawn from the $purāṇas$; it should have five junctures or $sandhi$ and the whole plot should be divided into a number of Acts, from five to ten; the characters will grow and shape themselves out of the dramatic situations in conformity with the main design. The Indian critics as well as their western counterparts are of the opinion that a playwright must be careful not to include unnecessary details and to eliminate everything that are not essential for the development of the plot.

In constructing a plot three technical aspects are to be taken into consideration. These are: the Five Arthaprakṛtis (or characteristic elements of the plot); Avasthās (stages of development of the plot) and Sandhis (junctures). These three constitute the different aspects of a plot. Dhanañjaya divides a plot into two broad division, viz. Ādhikārika (the principal or the

2. cf. ‘नाटकम् khyātvrttaḥ syāt pañcasandhi samavitmā’

$SD$, VI. 7

3. cf. युक्ता na bahubhīḥ kāryairbija samhṛtīmān ca......

$SD$, VI. 13
main plot) and Prāsaṅgika (the subsidiary plot). The Ādhikārika is the principal plot, which is called topic-theme and the Prāsaṅgika is called episodical plot and becomes the part of the principal theme.4

So far as the theme of the Śaṅkhacūḍavadha is concerned there is one Adhikārika, i.e., the story of the marriage of Tulasī and Śaṅkhacūḍa and finally their release from worldly life; there are two or three episodical (or prāsaṅgika) incidents. For enhancing the main theme, the episode of the quarrel among the three deities, viz., Lakṣmī, Sarasvatī and Gaṅgā, and their mutual curses is presented as pre-condition of Tulasī’s birth. The tell-tale of Sudāmā and Rādhā in Goloka, the incidents of taking away Śaṅkhacūḍa’s Viṣṇu-kavaca and violating the chastity of Tulasī by Nārāyaṇa as pre-conditions of annihilating Śaṅkhacūḍa are minor ones, i.e., the episodical themes.

According to the DR, the Prāsaṅgika theme is further divided into Patākā and Prakarī. Patākā is connected continuously with the main theme, whereas Prakarī occupies only a part of the theme. Thus, Prāsaṅgika is not directly related to the final achievement, but is contributory to it.5

4. "tatrādhikārikam mukhyamangarē prāsaṅgikam viduhī" —DR, I. 11
5. NLRK, II, 222-24, 228-29; NS, GOS, XIX, 3,5
Arthaprakṛti or the characteristic element of the plot is the very life of the dramatic story. It is of five kinds, viz., Bīja (germ), Bindu (drop, which again sets in activity, the course of the drama which seems to be already interrupted), Patākā (episode), Prakāri (incident) and Kārya (denoument), which are all prayojanasiddhihetavas.

Bīja is the brief allusion to the circumstances which develops to its ultimate end. It is mentioned at the beginning of a story in a very small form, but gradually undergoes various developments. Bīja, therefore, is the very seed of the dramatic theme. Bīja, according to Sāgara Nandin, is ‘nāṭakārthasya phala-bhūtasya kāraṇam’.

The Bīja of the theme of the ŚV lies at the very beginning of the play. After recitation of the Nāndī verses and the Bhatima, the Sūtradhāra announces to the audience briefly about the incidents occurred in the royal assembly of Nārāyaṇa. It runs as follows:

\[
\text{adya vaikuṇṭhe vasato nārāyaṇasya vivādamānaṁ nāmnanyonyaṁ}
\]
\[
\text{sāpayantīnāṁ gāṅgālakṣmīsarasvatīnāṁ mahatkalaḥ bhūḥ} / \]

6. ‘alpamātraṁ samuddīṣṭaṁ bahudhā yat visarpaiṁ phalasya prathamaṁ heturbanīṁ tadabhūtihetaye //
——SD, VI. 65-66
also, ‘svalpodistastu tadheturbijaṁ vistāraṁ nekahdā /
——DR, I. 17

7. “bijam nāṭakasya phalabhūtasya hetuḥ.”
——NLRK, I, 136; also 1538
In course of time, Lakṣmī came to this earth, though partially, as the daughter of Dharmadhvaja and Mādhavī, and was christened as Tulasī (etattulasyā kāpi na bhavati, ata eva asyāstulasīti nāmāstām !). On coming of age, she started worshipping Brahmā for getting Nārāyaṇa as her bridegroom. Brahmā granted her prayer by suggesting that she should marry Śaṅkhacūḍa, a demon by his present birth, but a Vaiṣṇava in his previous birth; because Śaṅkhacūḍa was also meditating upon Brahmā for getting Tulasī as his bride.

Bindu (sign of continuity) is that stage which bridges up the break caused by some digression or incidental topics.8 When the main story is separated by any subordinate story, the part of the plot which conjoins the context, is called Bindu. Dhanika observes that a Bindu is so called because it spreads out as oil on water.9 Sāgara Nandin opines that Bindu is the cause of the continuity of the action upto the end when its main purpose (pradhāna prayojana) is interrupted by some subsidiary issues.10

8. cf. ‘avāntarārtha vicchede binduraccheda kāraṇam’
   —DR, I. 17(b); SD, VI. 66
9. ‘binduh jale tailabinduvat prasāritvāt’
   —AVA under DR, I. 17
The word Bindu means a drop. It has been taken up in different works to elaborate the idea with the help of similies. Sāgara Nandin says that as drops of water dripping from the sides of a thatch indicate the fall of water when the rain is over, so Bindu also indicates the purpose and maintain the continuity of the main action when it is interrupted by secondary issues.\(^\text{11}\)

Abhinavagupta maintains that Bindu is like a drop of oil; and the simile has been elaborated by Dhanika. He says that as a drop of oil spreads over the surface of water, Bindu also is a wide-spreading element.\(^\text{12}\)

In the second Act of the ŚV, a false quarrel takes place between Śaṅkhacūḍa and Tulasī, and then at the intervention of Brahmā they agreed to enter into the wedlock. Thus the story of the play continued. Brahmā speaks to Śaṅkhacūḍa as follows: “Oh Śaṅkhacūḍa! why are you quarrelling with Tulasī? Marry her according to gāndharva rites as early as possible.” (‘he śaṅkhacūḍa, anayā tulasyā saha tava vivādena kinī syāt! strīratarīṁ gāndharvena vivāhena satvaraiṁ grhṇuyāt /)

Brahmā asks Tulasī to accept Śaṅkhacūḍa as her bride-groom and blessed her for her successful conjugal life. Then

\(^{11}\) _NLRK_, II. 159-61. Bhoja maintains a similar idea in his Śṛṅgāra-Prakāśa. _vide_, Vol. II, p. 482


_tailabinduvat sarvavyāptakatvāt /

—Dhanika, _DR_, p. 5

Also, cf. _bindu jale tailbinduvat prasāritvāt_/
the creator predicts that she (Tulasī) would regain her celestial status and get Govinda at Goloka after the death of Śaṅkhacūḍā.

\[(paścāt śaṅkhacūḍe mṛte tvamapi idāṁ śarirāṁ tyaktvā punah golokegovindameva pṛṣpyasi.)\]

Patākā is an episode which contributes greatly to the development of the plot. Viśvanātha defines Patākā as an incident which is extensive and contextual.\(^13\) Patākā, according to Dhanañjaya, is an episodal theme which is connected continuously with the topic (ādhikārika).\(^14\)

The naming of the subsidiary portion of the action of longer duration as Patākā seems to have given rise to several conjectures regarding its exact significance. Sāgara Nandin says that as a banner on a pole placed in a certain place idicates the whole army, so also the Patākā occupying a certain portion of the action exposes the entire play (nāṭakaika desavartani nāṭakam sakalam eva prakāśayati).\(^15\)

Ablavagupta says that the episode (patākā) is called a Patākā by tradition as it is useful to the main theme.\(^16\)

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13. "vyāpi prāsaṅgiṇikam vṛttam patākātyabhidhiyate"/
   —SD, VI. 67

14. cf. sāmubandhaṁ patākākhyairīn /
   —DR, I. 13

15. NLRK, II. 186-88

16. patākāvad upayogityādiyaṁ patāketi cirantāṁ /
   —Abhinavabhaṛati, NS, GOS, Vol. III. p. 15
It may be pointed out here that any achievement of the desired object by a Patākā-hero is purely incidental. The alliance between the Patākā-nāyaka and the main hero is strong enough to withstand the trial of adversity. Vibhiṣaṇa and Sugrīva are the two famous Patākā-nāyaka of Rāma's plays, assisting Rāma whole-heartedly.

The gain of Makaranda in the Mālatī-Mādhava has been shown just to heighten the effect of the drama by introducing parallelism. Moreover, in Sanskrit dramas, there are many Patākā-nāyakas like the Vidyākās or ministers in whose case no achievement is depicted. Thus the achievement of the Patākā-nāyaka is purely an incidental affair.

So far as the ŚV is concerned, the Patākā lies at the beginning of the first Act. The quarrel amongst the three deities, i.e., the three consorts of Hari, their mutual curses and the advice of Hari is the case of Patākā. Hari here is the Patākā-nāyaka. To end the ill-effects of their mutual curses, Hari finds some means. Hari asks Lakṣmī (who was under the feat of curse from Sarasvatī) to be born as the daughter of king Dharmadhvaja, descendent of the Dakṣasāvarṇi clan. Being named as Tulasī, she will have to undergo a severe penance and getting a boon from Brahmā, she will marry Śaṅkhacūḍa, a saint born in the
Danu family. Later on, her chastity will be violated (by Hari) in disguise, and as a result her husband will be killed by Rudra. Then she will regain her celestial form after abandoning the human body. But she will have to remain on earth partially as a plant and as a river for the wellbeing of the people in general. Here Hari is the Patākā-nāyaka who helps both Tulasī and Śaṅkhacūḍa (the heroine and the hero of the main theme) in regaining their celestial status. In the third Act of the drama, Hari takes away Śaṅkhacūḍa’s Viṣṇu-kavaca as an alms disguising Himself as a needy brāhmaṇa. Again, He disguises Himself as Śaṅkhacūḍa and violates the chastity of Tulasī, for which Rudra is able to kill Śaṅkhacūḍa. Thus, this episode lasts till the end of the main theme.

Prakarī, on the other hand is an incident of small dimension. Viśvanātha defines it as a small incident which is contextual in character. Dhanañjaya mentions Prakarī as one of the two divisions of Prāsaṅgika-vṛtti, and is defined as existing in a particular context. In fact, Prakarī is not essential like Patākā in a drama.

In the ŚV, the story of Vedavatī may be regarded as Prakarī.

17. cf. prāsaṅgikaṁ pradeśasthāṁ caritāṁ prakarī maṭā / —SD, VI. 6
18. prakarī ca pradeśabhāk / —DR, I. 13
In the first Act of the play, our poet, following the descriptive story of the Purāṇa, incorporates one more small incident, i.e., the quarrel between Sūrya and Śaṅkara, both heavenly characters. As an effect of this quarrel, Vṛṣadhvaja, a descendant of Dakṣaśāvarṇi, happens to become poor. His two sons become rich by worshipping Mahālakṣmī. These two sons of Vṛṣadhvaja are Dharmdhvaja and Kuśadhvaja. Being pleased with their worship, Lakṣmī is to born to Kuśadhvaja and Mālāvatī. (*tasya kuśadhvajasya mahiśī mālavatī nāmnī patīvratā āsīt / tasyā garbhe mahālakṣmyā aūṣen vedavatī nāmnā kanyā ekā āvīrvabhūva*).

Their daughter’s name is Vedavatī. Coming of age she leaves the palace for worshipping Nārāyaṇa. But while she is practising penance, she happens to hear a *daiva-vāṇī*, predicting that she may get Nārāyaṇa as her husband in her next birth, only.

Meanwhile, a person named Rāvaṇa makes attempts to outrage her modesty, at which after cursing him, she immolates herself in fire.

At the beginning of the second Act of the play, it is said that Lakṣmī is born as a daughter of Dharmadhvaja and Mādhavī (however partially). This time she is named Tulasī.

Thus, the story of Vedavatī is an episode which is only contextual to the main theme. But it does not serve any pur-
pose so far as the final aim of the plot. (ādhikārikavṛtta) is concerned.

Kārya is the final unravelling of the plot (denoument). Viśvanātha states that a Kārya is that attainment of desire for which all efforts are made, and the achievement of which closes the action.¹⁹

Every Sanskrit drama, as a rule, ends in some sort of achievement of the hero which is called phala-yoga. Kārya may be described as the end both on the part of the principal hero of the drama and the dramatist himself.

Dhanañjaya and Dhanika frankly asserts that Kārya is nothing but the phala which is trivarga in the form of dharmārthakāma.²⁰ Sāgara Nandin takes Kārya in the sense of the main purpose to be served in a drama, i.e., the main undertaking for which the action begins and when it is accomplished, the drama ends. At the conclusion, the true nature of the Kārya is revealed to the audience. He means, thereby, that Kārya, as an Arthaprakṛti, is the purpose related to the Ādhikārika-vṛtta; otherwise, the entire itivṛtta is Kārya, i.e., for some purpose.

The killing of Śaṅkhacūḍa is the Kārya in the play, the Śaṅkhacūḍavadha. This is depicted in the third Act of the

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¹⁹. cf. apekṣītam tu yatsādhyārambho yannibandhanāḥ /8 ādhyāyaḥ /8 sampanam ti yat soddhyaḥ tat kāryamiti sammatam //
²⁰. —DR, I. 16 and Avaloka on it
Nāṭaka. At the beginning of the third Act, the preparation for the war between the gods and the demons is depicted. On the bank of the river Puṣpabhadrā Śrī-Rudra, Bhadrakālī, Kārttiка—all are holding conversation about the war. Śaṅkhacūḍa is blessed by Śiva and other divinities with the words ‘Victory’, ‘Victory’! (সাধনে প্রতি জয়বেতি আশীর্বাদ জ্ঞকেঃ).

Thereafter, Śiva makes endeavour to negotiate peace with Śaṅkhacūḍa, saying that the kingship is a poison for a Vaiṣṇava like him. A devotee of Viṣṇu does not desire even a sālokya-mukti. So he should handover the gods their kingdom immediately. Śaṅkhacūḍa’s reply to Śiva is that the enmity between the gods and the demons is eternal. Hiranyakāśipu was envied by the gods. The gods deprived the demons their share of the nectar, they grabbed it with the help of Hari and drank it. Even Bali was pushed to the nether world by Hari by a mechanism in the form of begging alms. Of course, by showing favour to Bali, Hari remained on his door by holding the mace, Kaumudakī. In this way demons continued to suffer at the hands of the gods, that too by the will of Hari, and thus, the demons had to spend their days by quarrelling with the gods. Thus, the pre-war negotiations between Śiva and Śaṅkhacūḍa is a failure, and a war between the gods and the demons be-
come inevitable. In the consequent battle all the gods fight on the side of Śaṅkara, while all the demons take the side of Śaṅkhacūḍa. Even Pārvātī taking the form of Mahākāli takes part in the battle. But Mahākāli fails to kill Śaṅkhacūḍa, because the later holds the Nārāyaṇa-kavaca for his personal protection. Then Nārāyaṇa in the guise of an old needy brāhmaṇa appears before Śaṅkhacūḍa and asks for the kavaca. The demon king knows that he is sure to die if he parted with the Nārāyaṇa-kavaca. Yet to keep his promise he gives the brāhmaṇa the said kavaca. After receiving the kavaca, Nārāyaṇa comes to Śaṅkhacūḍa’s wife, Tulasī, and violates her chastity by a ruse. Thus it becomes possible for Śaṅkara to kill the demon king, because Śaṅkhacūḍa is without his kavaca as well as the chastity of Tulasī is also violated. However, Tulasī, at last, recognises Nārāyaṇa, and pronounces a curse on Him to become a stone. At this, Nārāyaṇa reminds Tulasī her previous celestial existence as well as the inflicted upon her by Sarasvatī. Nārāyaṇa also pronounces a curse to the effect that she will turn into a river to be known as Gaṇḍakī, at the bed of which Nārāyaṇa Himself will remain lying as a stone, being the effect of Tulasī’s curse. Nārāyaṇa also says that Tulasī’s hair will turn into a sacred plant to be known to the world as Tulasī, He also pre-
dicts that whoever worships Him in the stone form offering leaves of the Tulasī plant, the worshipper will gain the results of performing one hundred horse sacrifices. In the meantime, the body of Śaṅkhacūḍa, after being slain by Śaṅkara, is thrown to the river Gaṅḍakī, where the bones of his body turn into shells of different sizes. These shells are known as saṅkha (conch-shell), which becomes part and parcel of Viṣṇu-worship. Our nāṭaka ends with this.

Avasthā :

A dramatic plot, again, develops through five Avasthās or stages. These are:

(i) ārambha (commencement)
(ii) yatna or prayanta (endeavours)
(iii) prāptāśā (prospect of success)
(iv) niyatāpti (certainty of attainment), and
(v) phalāgama (attainment of the desired object)

This enumeration of the stages are found discussed in Chapter XXI of the Nātyaśāstra, Chapter I of the Daśarūpaka and also in Chapter VI of the Sāhityadarpana. The purpose of

21. cf. prārmbhaścaprayatnaśca tathā: prāptca sambhavaḥ / niyatāca phalaprāptiḥ phalayogaśca pañcamah // —NS, XXI. 9
22. cf. avasthāḥ pañca kāryasya prārabdhasya phalārthibhiḥ / ārambhayatnaprāptāśā niyatāptiphalāgamaḥ // —DR, I. 19
23. —do—SD, VI. 70
these Avasthā is to attain the fruit of the action.

Prof. A. B. Keith’s observation on the Avasthā is worth-quoting here, when he says, “An action, when developed in full, as normally it is in the Nāṭaka, the most perfect of forms of drama, involves of necessity five stages of development.”

While these five stages are in progress in a plot, they must have some links to connect them with the principal and subordinate parts of the main action (episodes and incidents). These are called Sandhis (junctures). Accordingly, Sandhis are five in number and they lead each of these stages of the action to its natural conclusions. As a whole, when the order of the Avasthā is settled, the Sandhis also follow this order. These five Sandhis are: mukha, pratimukha, garbha, avimāra and nirvāhana.

(i) Ārambha, i.e., beginning, is the first stage of an action of a drama. Here the ardent desire on the part of the dramatic character to attain the final end is indicated. The desire of the hero or the heroine and others for obtaining rich fruition is called ārambha by Dhanaṅjaya.

25. cf. *arthaprktayāḥ pañcā pancaśaṁvatthā samanvitāḥ //
yathāsaṁkhyena jāyante mukhādyāḥ pañcā sadhayāḥ /
mukhāpratinukhe garbhāḥ sāvamarāsopasāṁhitāḥ //
—DR, I. 22-24
26. *autsukyamātrāmārmbhaḥ phalalābhāya bhūyaye //
—DR, I. 20

The DR is not explicit enough in indicating whether the first move or envious desire should always be of the hero himself or not. Viśvanātha, however, maintains that *autsukya* may be aroused in the mind of any leading character.
Nārāyaṇa’s desire to rescue Lākṣmī from the curses of Sarasvatī by predicting her to be born as Tulasī in the Dakṣasāvarṇī clan, and also to be married to Śaṅkhacūḍā as well as Tulasī’s desire to get a boon from Brahmā is the beginning of the dramatic action. This stage is characterised by the Bija.

(ii) Yatna is the second stage in which the hero and the heroine exert themselves in the achievement of the final result. Hence, Prayanta is indispensible for attaining the goal. Dhanañjaya explains Prayanta as,—‘when the function of the Kārya is not obtained (or is delayed), the exertion accompanied a hurry is called prayanta.’

In our play, Tulasī exerts herself for the quick achievement of the final goal, i.e., to be united with Śaṅkhacūḍā. On the other hand, Śaṅkhacūḍā also meditates upon Brahmā to get Tulasī as his bride. But too much anxiousness on the part of Tulasī leads to a false quarrel with Śaṅkhacūḍā and in the juncture Brahmā has to mediate. This stage is called Bindu that cements the break.

(iii) Prāpyāśa is the third stage (avasthā) in which the possibility of attaining the final end passed through an uncertain

27. cf. *prayatnastu tadāprāptau vyāpāroEtitaranvitaḥ //
—DR, I. 20
state due to advantages and disadvantages, but the hope is not given up. The SD and the DR share a common view.²⁸

Sāgara Nandin defines Prāpti-sambhava briefly with the words of the Nātya-śāstra as,— ‘bhāvamātreṇa phalasya yā prāptih’²⁹ To attain the final end, i.e., the mokṣa of Śaṅkhacūḍa and Tulasī found deem when Śaṅkhacūḍa becomes powerful and tyrant. Śaṅkhacūḍa could not be defeated by the gods. So they come to Brahmā seeking his help. Brahmā being unable to do any harm to Śaṅkhacūḍa, seeks the help of Śaṅkara and finally they find out a means to kill Śaṅkhacūḍa.

(iv) Niyatāpti is the fourth stage in which the obstacle in the way of achievement of the final end is removed.

Viśvanātha and Dhanañjaya are of the opinion that certainty of getting success on account of the absence of obstacle is Niyatāpti.³⁰

In the second Act of the ŚV, Nārāyaṇa gives assurance to the gods that he will give the trident to Śaṅkara for killing

²⁸. upāyāpāyaśaṅkābhyaṁ prāptyāsā prāptisambhavah // —DR, I. 21; —SD, VI. 72

²⁹. cf. īstprāptiśrīdā kācit phalasya parikalpyate / bhāvamātreṇa tam prahurvidhījñāḥ prāptisambhavam // —NS, GOS, XIX, 11 and NLRK, II, 69-70

³⁰. (a). apāyābhāvataḥ prāptiniyāptiḥ sunīscita / —DR, I. 21
   (b) apāyābhāvataḥ prāptiniyāptiḥ niścita / —SD, VI. 73
Sañkhacūḍa. Moreover, He will take away the Viṣṇu-kavaca from Saṅkhacūḍa and violate the satī-vrata of Tulasī both of which are essential for killing Saṅkhacūḍa. Thus the obstacles in destroying Saṅkhacūḍa are removed.

(v) Phalāgama is the final stage of an action. In this stage, attainment of the desired object is stated. The DR calls it “the success in the fulfilment of the result.”

In the third Act of our drama a fierce fight is fought by the gods against Saṅkhacūḍa, but the latter remains undefeated. Pārvatī assuming the fierce form of Mahākāli fights with the demon king. But although she is able to defeat him in the battle, she fails to destroy him, because he is protected by the Nārāyaṇa-kavaca. Śaṅkara now comes to meet Saṅkhacūḍa in the battle-field. As their fight commences, Nārāyaṇa in the guise of an old brāhmaṇa appears before him and asks for the Nārāyaṇa-kavaca as alms. Saṅkhacūḍa, even knowing well that the parting away the kavaca will bring his sure death, gives it away to the brāhmaṇa. After taking away the kavaca, Nārāyaṇa, again in disguise, comes to Tulasī. He seduces her and violates her chastity. Now deprived of the his protective armour, and

31. (a) samagrapalasampattīḥ phalayogai yathoditah / —DR, I. 22
(b) sāvasthā phalayogāḥ syādyāḥ samagrapalodadayaḥ / —SD, VI. 73
also the *sati-vrata* of Tulasī being violated, Śaṅkhacūḍa is easily defeated and thus got killed at the hands of Śaṅkara. At last, when Tulasī recognises Nārāyaṇa being the cheater of her *sati-vrata*, pronounces a curse on Him to turn to a stone. At this, Nārāyaṇa reminds Tulasī of her previous celestial existence as well as the curse inflicted upon her by Sarasvatī. Nārāyaṇa gives her an assurance to the effect that when she turns into a river to be known as Gaṇḍakī, he will remain lying at her bed as a stone. Nārāyaṇa also says that Tulasī’s hair will turn into a sacred plant to be known to the world as Tulasī. Finally Tulasī immolates herself and merges in Nārāyaṇa. Śaṅkhacūḍa also attains Goloka and remains there as a *pārśada* of Hari.

From the foregoing discussion it appears that the plot is well-knit to a certain extent, though some unnecessary details of the purāṇic story is incorporated in it. These additional stories, e.g., the story of the quarrel between Sūrya and Śaṅkara, as well as introducing Rāvaṇa etc. redundant so far as the development of the dramatic plot of the play, is concerned.

II. CHARACTERISATION

Characterisation is one of the three essential constituents of a dramatic composition, the other two being plot construction and
The plot of a drama, therefore, depends upon characterisation; in other words they are contributary to each other.

In creating and shaping characters, four things are to be kept in mind by a poet. Firstly, it must be good, which means whatever disposition a character may manifest, it must be good so far as the plot of the drama is concerned. Secondly, the characters should have propriety. Manly character and bravery cannot be attributed to a woman, whereas a female character is always tender and bashful. A third requisite factor is vermilitude (having the appearance of truth) and the fourth is consistency. The playwright should be careful in representing his characters consistent throughout, however, inconsistent they might be in the original.

Another important factor in characterisation in a drama is impersonality. The poet has to keep himself aloof from mingling his own personality in his man and woman, and should give free scope to move in their own natural way in revealing their personalities through the progress of the plot. Besides, the playwright should keep himself away from passing his own judgement as the authors of fiction are allowed to do so.

So, the dramatist should be careful in this matter; because various activities of characters give a clear vision of the subject
matter to the audience and the development of a drama depends upon making these characters lively and active.\textsuperscript{33}

However, the characterisation in the ŚV may not fulfill all these norms. The poet had to keep an eye to the puranic believes which took place in the minds of the masses. Yet, few characters are not altogether devoid of personality. The main theme of our play centres round the union of Śaṅkhacūḍa and Tulasī as well as their emancipation. For the development of this story our poet plumbs incidents from chapter sixth and thirteenth of the Prakṛtikhanda of the Bvp. From the dramatic point of view, however, the incidents hardly show any sound connection with the main plot except a few stray references. The main theme of the play starts with the second Act and extends to the end of the third Act.

The dramatist introduces various kinds of personalities, viz., divine, human and demon. Altogether twenty one characters are introduced here out of which fourteen are male, while female characters are seven in number. Divine characters are not out of jealousy and lust. Of three deities, viz, Lakṣmī, Sarasvatī and Gaṅgā, the latter two are attributed with human jealousy and anger. They are also involved in quarrelling and cursing. Sūrya and Śīva are

\textsuperscript{33} Vide, \textit{The Sanskrit Drama}, p. 24
painted as jealous gods. Even Hari is painted as a cheat, as He violates his status.

(i). Śaṅkhacūḍa: the hero of the play

The hero of our play is Śaṅkhacūḍa who is said to be a demon king as he was born in the family of Danu. After the name of the hero, Śaṅkhacūḍa, the drama is coined. The hero of a drama is categorized into four types, as we find it in the works of Bharata and other eminent authorities. These four types of hero or nāyaka are, viz, dhīrodāṭta, dhīralalita, dhīrapraśānta and dhīroddhatta. This classification is made on the basis of certain specific qualities possessed by these four types of character. The hero is required to be a young man born in a noble family and he must be powerful, active and steady in his pursuit. He must be humble and gentle. He should possess eloquency and sweet addressing. He must be decorous and civil and munificent. The spirit of self-sacrifice is one of the important qualities of a hero. He should possess other good qualities like the purity of character, righteousness and firmness in his cause.35

34. dhīroddhāṭa dhīralalita dhīrodāṭtāstadhaiva ca /
    dhīrapraśāntakāścaiva nāyakāḥ parīkritaṁ //
— NS, 34,17; —DR; II.3: —SD,III.31
35 cf. (a) ‘netā vinīto madhurastāgī dakṣaḥ priyaṁvadaḥ /
    rakta-lokaḥ śucīrāgī ruddhavāṁśaḥ śiho yuvā //
    buddhyutsāhasmiṃtārajanāśūkalamānasamanvitaḥ/
    śūro dṛḍhaśca tejasvī śāstracakṣuścadhārmikāḥ //’
—DR, II.1,2.
Śaṅkhacūḍa appeared at the second Act of the play for the first time. He may be regarded as a dhīrodāṭta-type of hero as he possesses the qualities of this type as described by the Rhetoricians. The certain qualities of a dhīrodāṭta type of hero is one who is magnanimous, patient, not given to boasting, self-possessed, of firm resolve, whose high spirit is concealed and who is true to his engagements. The dhīrodāṭta-type of hero has eight main qualities.

As a hero Śaṅkhacūḍa is the most prominent figure in the ŚV. The hero is painted as skilful in the state affairs. He is said to be the mortal form of Sudāma, a pārīṣada (attendant/courtier) of Lord Kṛṣṇa in Goloka. As it is stated to Tulasī (by Brahmā and by Śaṅkhacūḍa himself) Sudāma was once cursed by Rādhā to

(b) ‘tyātī kṛtī kulīnāḥ susūrito rūpāyauvanotsūhi /
dakṣo’anuraktolokastejovaidagdhyāśīlavānnetā///
—SD, III.30
36. ‘mahāsattvo atigambhīraḥ kṣamāvān avikathvavah /
shīro nigūrāh ahaṅkāro dhīrodāṭta dṛḍhavrataḥ //
—DR, II.4
37. The knowledge of Śaṅkhacūḍa in the state affairs is well observed in the following passage:
Śūradhāra : 'atha vaisūpavapravarah prayāhe utthāya kṛtaśaucah vimale
candra bhāgāyaṁ snātva iṣṭadevaṁ śrī-krṣṇaṁ sampīṣya brahmaṇeṇbhya
yātrārthāṁ gorāṇāṁ dattavāṁ tataḥ sarvān dānavaśresthāṁ mantriṁ
ābhūvāṁya tadagraṭaṁ sūcandra putre rāyaṁ samarpya vadati sma //
Śaṅkhacūḍa :
he putra sūcandra, bhaṅgaṁ śrī-ṛūdraṁ devānāṁ hitamīchcha mayā
sāha yoddhumāyati / aṭo yuddhāyāhaṁ vṛjāṁ / tvam mama pratipālitaṁ
rāyaṁ pālasya //’ —Śv, Act II.
be born as a mortal being, and, however, by the grace of Lord 
Krṣṇa, he was born as a jātismara (capable of remembering 
everything about one’s previous birth). To get free from the 
mortal world and to reach Goloka again, he started meditating 
upon Brahmā. Brahmā was pleased and granted him a boon and 
suggests to marry Tulasī, who is also meditating upon Brahmā 
with a similar purpose. So, as suggested by Brahmā, Śaṅkhacūḍa 
came to Badarikāṣṭhram to meet Tulasī. Finally, he proposed to 
Tulasī and they got married according to gāndharva rites. 

Though Śaṅkhacūḍa was born in the Danu family, yet he is 
called mahāyogin. Because, we know him as a devotee of Viṣṇu. 
In another place, he is also called vaiṣṇavapravara.38

Śaṅkhacūḍa is a dānāvīra, who gives away his protective 
armour even in the battlefield itself. He is said to have protected 
by the Nārāyaṇa Kavaca which he wears in his neck. But to 
facilitate his killing, Hari asks his armour disguising himself as an 
old brāhmaṇa : cf.

"Hariḥ :

ahō, bhavadvīdho dānaśauḍantrapatiḥ kutrāpi na
dṛṣṭāḥ kintu mamābhīṣṭair tava kaṇṭhasṭhirair tava
kavacaṁ mahayāṁ dehi /

38. ibid
Sūtradhāraḥ:

tato dvijasya vacanāṁ śrutvā tasya tyāgāt ātmāno
mrtyuhetāṁ jānanapi tasmai brāhmaṇāya kavacāṁ
ttavān."

(ii). Tulasī: the heroine of the play

Like the hero (nāyaka), the heroine (nāyikā) also plays an important role in a drama, and not of less importance. The types of heroine depend primarily on her relation to the hero. She may be his wife (svā, sviyā) or belong to another (anyā/ anyastri) or be a hetera (sāmānyā).40

The hero’s wife must be upright and of good character and she may be inexperienced (mugdha), partly experienced (madhyā) or fully experienced and bold (pragālabha).

Tulasī is the heroine of the play ŚV. She is a sviyā type of Nāyikā. She possesses the quality of denoument (satvapradhānā). She falls in love with Śaṅkhacūḍa, for the first time at Badarikāśrama. From that time onwards she cannot tolerate the entertaining of any other suitor. She is generous in nature. Her passion for Śaṅkhacūḍa grows intense and lasts till the end of the play. She possesses the ideals of womanly virtues. She has

39 —DR, 11. 45f; —SD, 96-100; —RI, 94-120.
40. cf. 'atha nāyikā trividhā svaśiāyā sādhāraṇā striti / nāyakasāmānyāgupairbhavati yathāsamābhavairuktā // —SD, III. 56
courage, patience and other virtues.

Tulasī appears at the second Act of the Nāṭaka, the ŚV, for the first time. We found the birth-story of Tulasī from the second Act of the drama. She grows fast,\(^41\) i.e., rather mysteriously. She started meditating upon Brahmā for her desired boon. She got her desired boon and becomes united with Śaṅkhacūḍa. She is loyal to her husband and could not tolerate any deceit. So, when she is cheated by Hari disguising Himself as Śaṅkhacūḍa, she immolates herself in the presence of Hari Himself.

Tulasī is said to be the incarnation of Lakṣmī (partial), who was cursed by Sarasvatī. Sarasvatī’s curse upon Lakṣmī is fulfilled when her mortal body (pañcabhautika deha) turns into a river called Gandakī and her hairs into the sacred plant, called Tulasī. Thus, Tulasī remains in the minds of the people on earth as sacred and beneficial.

After the death of Śaṅkhacūḍa, when Tulasī lamented for him, then Nārāyaṇa gave her consolation and predicted about her future existence on the earth. cf.

\[
\text{‘he priye tava idṛśo bhramaḥ kutah abhūtaparaṇaḥ he tulasī,}
\]

\[
mama prasādāt idari mānavaśarīrāmeva lokapuṇyaḍāyinī
\]

\(^41\) cf, ‘janmila mātrake vāla bhaileka yuvatī/
andhakāra pheri jvale sūryara jeuti//
—Act II, V.5
(iii). Śri Hari:

The very interesting character of the ŚV is Hari or Nārāyaṇa. Nārāyaṇa is another incarnation of Lord Viṣṇu. The Supreme being Nārāyaṇa removes all the sorrows and sufferings of living beings and for that He is called Hari.

In the first Act of the play Hari appears as a husband of his three wives (i.e., Gaṅgā, Lakṣmī and Sarāvati). He is merciful as we see in the quarrel occurred between Sūrya and Śaṅkara. Here Hari controls the situation and tells to Brahmā: ‘bho brahman yūyam sthirā bhavata. mayi sthite kā bhūtiḥ? ye vipattau patitāḥ
anisarṁ māmeva bhajanti teṣāṁ adhīnoḥ. cakrahastaḥ satataṁ
tat pārśva eva tiṣṭhāmi, ato matsthānam prāpya bhayaṁ mā kurūta'.

But Hari is seemed to be a cheat in the third Act. He, as in the
guise of an old brahmana appears before Śaṅkhacūḍā and asks
for his Nārāyaṇa-kavaca so as to find a means to kill him easily
by Śiva. (atha hariḥ śaṅkhacūḍasya kaṇṭhasaṁjñ kavacain grhitvā
śaṅkhacūḍasya rūpamādāya tulasyā vratabharaṅgi karturṁ sattaram
tannagaram gatavān). Thereafter Hari violates Tulasī’s chastity
dis- guising as Śaṅkhacūḍa. cf,

"Tulasī :

he kapatavesadhara, kastvam, sīghram kathaya,
na cet śāparṁ dadāmi.

Sūtradhāraḥ :

tulasyā iti sakopavacanaṁ niśamya śaṅkitaṁ san
hariḥ tat śaṅkhacūḍarūpaṁ tyaktvā nijarūpaṁ
grhitavān."

It is also observed that when Hari in the guise of an old
brahmana approaches Śaṅkhacūḍa asking for his desired thing.
then Śaṅkhacūḍa as an omniscient, can remembers about the
previous cheating works of Hari. So, Śaṅkhacūḍa says that once
Hari in the guise of a dwarf brāhmaṇa asked the mighty and
munificent king, Bali the whole Universe, i.e., heaven, earth and
hell. cf.
Saṅkhacūḍa:

‘aho pūrvam dvijarūpeṇa hariṇā evamanigikrtasya balḥ sarvamapaḥṛtya devāya dattaṁ tat sarvaṁ mayā jñātameva tathāpibhavataḥ yadabhīṣṭatāḥ taddadāmi /
tataḥ tadaṅgikāram śrutvā harṣeṇa tari praśasya

harirūvāca //

Hariḥ:

aho bhavadvidho dānasaundarṇapatiḥ saṅkhacūḍa kutrāpi na dṛṣṭaḥ kintu mamabhīṣṭatāḥ tava kaṅṭhaṣṭhitāṁ kavacāṁ mahyam dehi //”

(iv) Lakṣmī:

Lakṣmī is one of the three consorts of Śrī Hari. She is called a satvapradhānā lady, because she possesses all the goodness of sātvikabhāva and the purity of mind. Among the three consorts, Lakṣmī is the first wife of Śrī Hari. As we see, the quarrel among the three consorts of Hari, takes place in the first Act of our play, and by the curse of Sarasvatī Lakṣmī is to become a plant and a river on earth. Hari enters at the stage and pacifies them and establishes peace among them with sweet reasonableness. He also expresses his inability to undo the evil effects of their mutual curses. Thus, the three wives of Śrī Hari, viz, Gaṅgā, Lakṣmī and Sarasvatī are forced to come down to the mortal world to spend
the specified periods attributed upon them according to their mutual curses. As Sarasvatī curses Lakṣmī to be a saritvṛkṣa she goes to Hari and informs Him about their mutual curses. Hearing in detail about the curses, Hari gives a verdict that in Her next birth, She would born as the daughter of Dharmadhvaja and Mādhavi in the lineage of Dakṣasāvarṇī. cf,

\[
\text{ he subhaṣīṇi padme, tvam sarasvatīśāpādhīnaṁ dakṣasāvarṇīvāṁśe dharmadhjayasya rājñāh grihe ayonisambhava tulasināmmi kanyā bhaviṣyati. tatra atīva duḥsaham tapaḥ kṛtvā brahmaṇo varāt jogindram dānavapravaram śāṅkhacūḍāṁ svāmināṁ prāpyasi. paścāt śāṅkhacūḍarūpena tava vratabhaṅga kṛte śrīrūḍrāḥ tava patim hanisyati. tataḥ śaṁrāṁ visṛṣya matpatiṁ bhaviṣyati aparāṇa ekayā kalayā vṛkṣarūpā saridrūpāca satī pṛthivyāṁ lokapāvanāya tistha. tasmād avilambaṁ bhārataṁ gaccha. }
\]

—Act, I, p. 99

The speech of Mahālakṣmī is so sweet that Śrī Hari addresses her as subhāṣīṇī and cārubhaṣīṇī. cf.

\[
\text{ 'he padme cārubhaṣīṇī, yuyam śāpāntam śṛṇuta. saridvṛkṣarūpena kiyat kālam tiṣṭha.' —Act, I}
\]

(v) Sarasvatī:

The most remarkable woman character of the play Śāṅkhacūḍavadha is Sarasvatī. Sarasvatī is said to be the goddess
of learning and hence she is supposed to be proud and outspoken in nature. In the first Act of the drama, Sarasvatī initiates a quarrel among the three co-wives. Being outspoken, Sarasvatī retorted at the behaviour of Gaṅgā who openly expresses her desire to Hari. At this juncture, Lakṣmī tried to appease Sarasvatī; but instead of being appeased, Sarasvatī curses both the deities, i.e., Gaṅgā and Lakṣmī. She even dares to call Hari as asatbhartā. cf.

\begin{quote}
'aye svāmin tvamasmākamasadbhartāsi / anyasyaivaṁ sat svāminaḥ bhāryāsu viśamābuddhirna bhavati, yataḥ gaṅgāyāṁ tavādhiṅaḥ pritirvartate / kamalāyāmapi kiyadasti, mayi tu tava kiṁcidapi pritirnāsti / aparāṇca laṅkṣmyāsaha adhikatarā pritīḥ, ataḥ asau kṣamaṅcakre / bandhuhinā tava premavaṅcitāhāṁ. sapatnyāḥ mamāgre unnatiṁ kathāṁ soḍhurāṁ śaknomi /
\end{quote}

From the above passage, it is observed that Sarasvatī is painted as a jealous and outspoken lady. In fact, it is Sarasvatī who initiates the quarrel and mutual curses among the deities and finally all of them have to loose their heavenly status. Except in this scene of quarrel, Sarasvatī does not appear in the whole play.

**III Delineation of Rasa**

Dramatic compositions seem to be the best media for rasa realisation. Some literary critics like Vāmana, Abhinavagupta, Bhoja and others regard drama as the greatest form of literature.
Vāmana considers dramatic composition as the best form of literature because it is variegated and complete and wonderful like a picture. cf.

sandarbheṣu daśarūpakaṁ śreyah taddhi citraṁ
citrāpaṭavad viśeṣasākalyāt."\(^{42}\)

Abhinavagupta, the greatest Sanskrit literary critic, also claims drama as the perfection of literary composition. Supporting Vāmana’s view, he opines that a complete rasāsvāda is possible from a drama (when it is presented) because a drama tries to give us as great an approach to reality as possible. cf.

tacca (rasāsvādotkārṣaṇārakanī vibhāvādīnāṁ sama
prādhānyam) prābandha eva bhavati, vastutastu
daśarūpaka eva, yaḍāḥa vāmanah daśarūpakaṁ
śreyah.....etc.\(^{43}\)

Bhavabhūti, a great dramatist, opines that a drama should be characterised with qualities like marvellous plot, dexterity of dialogues, pleasing action and above all the proper delineation of various rasas. cf.

bhumnā rasānāṁ gahanāḥ prayogāḥ

sauhārda ṛṣīyāni viṣeṣītāni /

\(^{42}\) KLSV., I. 30-31
\(^{43}\) Abhinavabhāratī, I. p. 288
auddhatyamāyojita kāmasūtram

citrāḥ kathā vāci vidagdhatā ca // ⁴⁴

[Delineation of various rasa, pleasing action for close association, valour expressed to win the love, marvellous plot and dexterity in dialogues, these should be the qualities of a drama]

A. B. Keith, observes that the most original and interesting part of dramatic theory is the gradual definition of the nature of the sentiment which is the aim of the performance to evoke in the mind of the audience.⁴⁵

Bhojarāja, in his Sarasvati-Kaṇṭhābharanam, opines that a piece of poetry possessing rasa brings fame and pleasure for the poet. cf.

"adoṣam gunavat kāvyamalaṁkāraiñālamkṛtam,
rasānvitaṁ kaviḥ kurvan kṛitiṁ pritiṅca vindati /"

The poet gains reputation and pleasure by composing such type of kavya which is faultless, associated with qualities and rasa and ornamented with figures of speech.

Thus all the poetical works, including dramas and epics cannot be complete without rasa. So, proper delineation of rasa in a

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⁴⁴. Malatimādhava, I. 4
⁴⁵. vide, The Sanskrit Drama, p. 314
dramatic composition is an important matter.

Bharata, the father of Indian dramaturgy, holds the view that ‘no meaning is possible without the association of rasa.’ So, words in a dramatic composition should be employed in such a way so that they infuse some rasa. Showing the importance of rasa in a dramatic composition, Bharatamuni propounds the ‘Rasa-theory.’ According to him rasa reveals itself from the combination of vibhāva (determinants), anubhāva (consequents) and the vyabhicāribhāva (transitory states). In the Anuvāṁśya-śloka it is stated that the sthāyibhāva (permanents mood) which are connected with the bhāva and abhinaya are relished mentally by the wise (budhāḥ), then it is called nātyarasa. cf.

‘bhāvābhinaṇambandhānsthāyibhāvānāristathābudhāḥ /
āsvādayanti manasa tasmān nātyarasāṁ smṛtāḥ //’

Here bhāva means the vibhāvas and the vyābhicāribhāvas, and the abhinaya means anubhāvas.

Sthāyibhāvas are the permanent moods. These sthāyibhāvas belong to every human being though in different intensities. Bharata has enumerated eight sthāyibhāvas. They are: rati (love),

46. cf. ‘na hi rasadṛte kaścidarthabhavaprayāttaḥ’.
47. cf. ‘vibhavānubhāvavyabhicārisānyogādrasanispattih’
—NS. VI.
hāsa (gaiety), śoka (sorrow), krodha (anger), utsāha (enthusiasm), bhaya (tear), jugupsā (repugnance) and vismaya (wonder).

These eight sthāyibhāvas lead to eight rasas (sentiment) viz, Śṛṅgāra, Hāsya, Karuṇa, Raudra, Vīra, Bhayānaka, Viḥārā and Adbhuta. These are the rasas that are regarded as the nātyarasas. (ityaśtau nātyarasāḥ smṛtāḥ). Ānandavardhana and Abhinavagupta accept one more rasa, i.e., the Śaṅ.tarasa, and its permanent mood is the nirveda.\(^{48}\)

Later Ālavārkikas like Bhojarāja, Viśvanātha Kavirāja and others regard rasa as the principal element of poetry. Viśvanātha Kavirāja distinctly says that rasa is the very life of poetry. cf. ‘vākyāṁ rasaṁmakām kavyam’. Mammaṭabhaṭṭa, the author of the Kāvyaprakāśa, says that ānanda arising from the relishing of rasa is the melting point of a mind. cf.

“vigalitavedyāntaramānandam.”

In the Taittirīyopaniṣad, rasa is named as Supreme Bliss, i.e., Brahman.\(^{49}\)

\(^{48}\) However, Dhananjaya, does not recognise śānta as a nātyarasa.

\(^{49}\) cf ‘mso vai sab ijasam hyevayam labdhvam bhavati//’

-Taittirīya Saṁhitā, II.7
All the nine sentiments, viz, Śrīgāra, Vīra, Karuṇa etc., may be employed in a literary composition (prabandha). But a question arises as to which sentiment should be the Principal one? In this connection, Ānandavardhana, the author of the Dhvanyāloka, says that any one of the nine sentiments may be treated as Principal while the others remain as auxiliaries.50

So far as the dramatic compositions are concerned, the theorist hold the opinion that Śrīgāra (erotic) or Vīra should be the Principal rasa.51

In the Nāṭaka, the Principal sentiment should be the erotic or the heroic; other sentiments are merely auxiliary, but that of wonder is especially appropriate in the denouement; indeed something in the way of supernatural intervention is often convenient to extricate the plot. An excess of sentiment is as bad as a defect; if there are too many, they destroy the unity of the whole and detach it into a series of ill-concerned fragments.52

So far as our play is concerned, Vīra may be taken as the Principal one (aṅgirasa). Śaṅkhacūḍa is the central figure of the play and his heroic deeds are depicted with every detail. He is

50. cf. 'prasidhve' pi prabandhanān nānārasanibandhane/ eko raso'ṅgikartavyastāmuktāśaṃciccatā // —DL, III. 21
51. 'eka eva bhavedaṅgī śrīgāra vīra eva vā '/'
52. Keith, A. B., The Sanskrit Drama, p. 325
mighty, yet generous. His activities are concerned with the acquisition of the kingdom of the gods. However the gods regained their kingdom with the help of Brahmā, Viṣṇu and Maheśvara.

While Vīra is taken as the Principal sentiment, other Rasas are to be considered as auxiliaries. Our playwright has delineated almost all these Rasas also with equal strain. A brief survey of various Rasas is being made in the following paragraphs.

(i). Śṛṅgāra or Erotic:

The main theme of the play, i.e., the marriage of Śaṅkhacūḍa and Tulasī as well as their release from mortal lives are depicted in the last two acts of the play. As the story goes, Tulasī is born as a partial incarnation of Mahālakṣmī, who was cursed by Sarasvarī, at the house of Dharmadhvaja and Mādhavī. Mādhavī gave birth to Tulasī in the full moon day of the Month of Kārttika. The newborn baby was so beautiful that nothing could be compared with her and hence she was named as Tulasī. The girl grew fast and she wished to go for penance (as she was Jātasmara, i.e., could remember her previous birth). She started worshipping Brahmā for her desired boon at the Vadarikāśrama. Brahmā was pleased and granted her desired boon, telling her that Śaṅkhacūḍa would be her husband and finally both of them would gain their
celestial form at the grace of Lord Nārāyaṇa.

So, at the advice of Brahmā Tulasī was ready to receive Śaṅkhacūḍa as her husband and for that purpose she prepared herself with all the decorations suitable for amorous pleasure. Here, our poet delineates the Śṛṅgāra rasa with every details. Kāmadeva, the lord of Love, took innitiative in creating the atmosphere of love. Kāmadeva started shooting flowery arrows towards Tulasī. In her dream Tulasī met a Young man and sported with him. But when she was awake the man disappeared and she started wailing in vain.

According to Sāhityadarpana and Kavyaprakāsa, the erotic sentiment is divided into two kinds, viz., Sambhoga and Vipralambha. It is divided into two kinds accordingly as the lovers concerned are united with or separated from each other. In the Sambhoga-Śṛṅgāra, the passionate love of two enraptured souls is manifested in bashful smiles, coy glances, faltering accents, mock quarrel, assumed indifference, thrilling expectation etc.

In the Vipralambha-Śṛṅgāra, it is manifested in pining for each other’s company, in hot sighs and copious tears, in waking and fasting and in dwelling upon the delightful experiences of

53. \( tatra \ śṛṅgāraṣya dvau bhedau saṁbhogavipralambhaśca / tatraśyaḥ parasparāvalokanālīṅganāvṛtti......etc. \)

—KP., IV. on 29
the past and in conjuring up sweet images of enjoyment in future. The *Daśarūpaka* shows three types of Śṛṅgāra. These are—Ayoga, Viprayoga and Sambhoga.⁵⁴

Bharatamuni, the father of dramaturgy, divides Śṛṅgāra-rasa into Sambhoga and Vipralambha. Later on, all the rhetoricians, like-Ānandavardhana, Mammaṭabhaṭṭa, Nāṭyadarpaṇakāra, Viśvanātha and Paṇḍitarāja Jagannātha follows this path. The main difference of this division of Śṛṅgāra-rasa is that some rhetoricians add the word Samjoga instead of Sambhoga, while some others add Viyoga instead of the word Vipralambha. According to Abhinavagupta, the meaning of the word Vipralambha is deceive.⁵⁵

In the second Act, the scene described by the Sūtradhāra contains Śṛṅgārarasa: cf.

Sūtradhāra:

*ityuktvā tulasī tasmināśrame nānā puṣpānivahaiḥ*

*ratiśayāṁ nirmāya brahmadattam varameva*

*cintayantī satī tatra vasatimakarot /* — Act II, p.114

The following portion also contains Śṛūgārarasa.

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⁵⁴. cf. *ayogo viprayogaśca sambhogaśceti sa tribhā / tatrāyogo‘nurāge‘pi navayorekacittayoh // —DR., IV. 50*

⁵⁵. ‘*vipralambho viḍamvanam vañcanam prasidhvam’/*

—*Abhinavabhāratī*, p. 308
The following portion also contains Śṛṅgārarasa.

"ekadā āśramābhyaśatasāscarantam nānālaṁkāraśobhitam,
navayauvanasampannam kandarpamībham jvalantam
śaṅkhacūḍam drśtvā sakaṭākṣam tanmukham nirikṣamāṇā
sasmitā satī lajyā adhomukhi babhūva, śaṅkhacūḍo'pi
tāṁ īṣadbhāsya-yuktāṁ kāmukīṁ tulasīṁ viśya kāmenā-
hṛtamānasah san tāmapṛcchat". — Act II, p. 115

In other places also Śṛṅgāra is delineated with every detail.

II. Vīra-rasa:

Utsāha is the permanent mood of Vīra-rasa related to the
superior type of persons and has energy as its basis. This is
created by determinants such as presence of mind, perseverance,
diplomacy, discipline, military strength, aggressiveness, reputation
of might, influence and the like. Transitory states in it are
contentment, judgement, pride, agitation, energy (vega), ferocity,
inghnation, remembrance, horripilation and the like. The god
of this Rasa is Mahendra and the colour is like that of gold. Four
types of Vīra are found, viz Dānāvīra, Dharmavīra, Yuddhavīra

56. vide, NŚ, IV. 68. 69
and Dayāvīra.

Dīna Dvija delineates Vīra-rasa in the description of heroic activities of Śaṅkhacūḍa. Śaṅkhacūḍa fought a heroic fight with the gods. His valour is well depicted in the following portion:

‘atha śaṅkhacūḍa niṣasainyān skandha pīḍitān vikṣya
ghorayānaṃ māruhya kopena rakta-locaṇo bhayaṅkaraṁ
siṃhanāḍarī kṛtvā tasmin mahati saṁgrāme praviveśa’.

—Act III, P129

Thereafter, he has defeated all the gods with his valour. He may be called a Dānavīra as he gives away his protective armour, viz, his nārāyaṇa-kavaca to a brāhmaṇa who asks it from him as an alm; although he is aware of its importance. So, Śaṅkhacūḍa may be called a Dānavīra type of hero. Following is the incident of giving away of nārāyaṇa-kavaca by Śaṅkhacūḍa to Nārāyaṇa—

hari-aho, bhavavidhō dānava-sauṇḍantrapatiḥ kutrāpi na dṛṣṭaḥ
kintu maṃābhīṣṭaṁ tava kaṇṭhasaṭhitam kavacārīmaḥyaṁdachi.
Sūtradhāraḥ—tasya tyāgāt ātmano mṛtyuhetuṁ jānannapi tasmai
brāhmaṇāya kavacāṁ dattavān/

—Act III, P.133)

III. Karuṇa-rasa:

Karuṇarasa appears to be the most delightful amongst the Rasas recognised by Indian Ālāṅkārikas. Śṛṅgāra is regarded as
a *madhurarasa* by Ānandavardhana because it creates supreme delight in the minds of the connoisseurs. He further adds that, this delight turns to be more touching in case of Vīpralambha-śṛṅgāra (love in separation) as well as Karuṇa (pathetic) because of the fact that in these cases the heart reaches its highest melting point (*druti*). cf.

śṛṅgāre vīpralambhākhye karuṇe ca prakarṣavat/
mādhuryamārdatāṁ yāti yatatatrādhikāṁ manah//

And as Mammaṭabhaṭṭa opines, it gives the highest pleasure as the heart melts completely (*vīgalitavedyāntaramānanda*).

According to the *NS* Karuṇa-rasa (pathetic sentiment) arises from the dominant state of sorrow. It grows from determinants such as affliction under a curse, separation from dear ones, loss of wealth, death, captivity, flight (from one’s own place), accidents or any other misfortune. This is to be represented on the stage by means of any consequents such as shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like. Transitory states connected with it are indifference, langour, anxiety, yearning excitement, delusion, fainting, sadness, dejection, illness, inactivity, insanity, epilepsy, fear, indolence, death, paralysis, tremor, change
of colour, weeping, loss of voice and the like.\textsuperscript{57}

So far as the excellency of \textit{karuṇa-rasa} is concerned we may take note of Bhavabhūti’s emphasis upon Karuṇa-rasa in his \textit{Uttarārāmacarita}. cf.

\begin{quote}
\textit{eko rasāḥ karuṇa eva nimittabhedāt}

\textit{bhinnāḥ prthak prthagivāśrayate /}

\textit{āvartabudbud taraṅgamayān vikārān}

\textit{ambo yathā, salilameva hi tatsamastam //}
\end{quote}

---URC, III. 47

The above statement of Bhavabhūti suggests that ‘pathos (\textit{karuṇa}) is the only statement; the other statements are merely its modified forms, as bubbles, ripples, eddies are simply modifications of water which it assumes under different casual conditions’.

Some critics look upon this statement as Bhavabhūti’s pronouncement of a new literary principles governing the composition of a poetic work.

Dīna Dvija delineates the Karuṇa-rasa also with equal strain. He has inserted as many as (five) lamentations, and three of them are in Lechārī metre and two in Muktāvalī metre. These metres

\textit{\textsuperscript{57} cf. “atha karuṇo nāma śoka sthāyī bhāva prabhavaḥ / sa casāpa kleśa vinipatiteṣṭaṇa viprayogavibhava nāśavadhabandha vidravopahātyasanasamayogādibhrvibhāvaḥ samupajāyate / tasyāśrupātaparidevena........vaivarnyāśrusvarabhedādaya.”}

---NŚ, VI
are suitable for lamentation expressing Karuṇa-rasa.58

Karuṇa-rasa is delineated in the lamentation expressed by the three deities out of fear to be separated from their husband, cf.

‘tato bhagavadviśādavacanaṁ niśamya tadviśleṣabhūtāḥ sarvāstā devyāḥ ucchāḥ rurudhḥ’.

Dīnā Dvīja composed the lamentation in the Muktāvalī metre, as—

svāmī haruāilo ātmaghātī bhailo ye
he prāṇanātha bihilā ucita daṇḍa //....etc.
tomāra viraha śārīra nasahe
soke prāṇa dahe piḍe āti snehe ye
nātha tomasāka cāḍī yāibo kene kari // —Act I.

Again the lamentation of Mahālakṣmi in the first Act itself contain Karuṇa-rasa. This lamentation is composed in the Lechārī metre which is also suitable for Karuṇa-rasa. cf.

lakṣmi nigadatideva hari praṇamo tomāra pāve pari
nakarā nairāśa nātha tumī nārāyaṇa /

ki doṣa karilo abhāginī jijñāsi cāhiyo cakrapāni
para aparādhe daṇḍa kene akāraṇa //....etc.

—Act I, vv. 35-40

In the following song also Karuṇa-rasa is delineated—

govinda vidāya haila śāpara kṣānti bhaila

| tini māi larilā kāndiyā |

58. Sāhityavidyāparikramā, p. 198
In this song Vyābhicārī and Sañcārībhāvas are effectively depicted.

Similarly a song composed in Lecharī metre, inserted in the same Act of the play, expresses the sorrow of Rāvana, who was cursed by Vedavatī for his attempt of outraging her modesty. cf.

\begin{verbatim}
ityuktvā sā vedavatī yogadhāraṇayā tadagrata eva taddeham
tatyāja. tataḥ rāvaṇaḥ tatśrutvā manasā śāparṁ vicintya vilalāpa //
\end{verbatim}

The song runs as follows:

\begin{verbatim}
ki kām karilo kene āilo kāmavaśa hūyā kene kailo
mohora samāna nāhike nilāja loka. /....etc
\end{verbatim}

—Act I, vv. 68-70

Another song composed in Lecharī metre and inserted into the third Act contains the sorrow of Tulasī whose chastity was violated by Śrī Hari impersonating Saṅkhacūḍa, her husband. Recognising the cheat, i.e., Śrī Hari, Tulasī cursed him to be a stone and then she started expressing her sorrow with the following words:-

\begin{verbatim}
tulasī vadatī kṛṣṇa āge vilāpa karaya anurāge
hari caranaṭa ghane ghane thaityā mātha /
\end{verbatim}
IV. Raudra Rasa:

Raudra-rasa is defined by Viśvanātha as—

"raudraḥ krodhashthāyībhāvo rakto raudrādītvaḥ /
alambanamaristatra taceṣṭoddiṇam matam \"  

The dominant state of Raudra is anger. The colour of this rasa is red and the God is Rudra. The Ālambanavibhāva (fundamental determinant) is enemy and the 'ariceśṭā' is Uddipanavibhāva (existant determinant).

According to Bharatmuni, it owes its origin to Rākṣasas, Dānavas and haughtymen, and is caused by fight.

The Raudrarasa is created by determinants such as anger, rape, abuse, insult, untrue allegation, threatening, revengefulness, jealousy and the like. Its actions are beating, breaking, crushing, cutting, piercing, taking up arms, hurling of missiles, fighting, drawing of blood and similar other deeds. This is to be represented on the stage by means of consequents, such as red eyes, knitting of eyebrows, defiance, biting of the lips, movement of the cheeks, pressing one hand with the other, and the like. Transitory states

60. *Bib. India, NS*, Page. 113
in it are presence of mind, determination, energy, indignation, restlessness, fury, perspiration, trembling, horripilation, choking voice and the like.⁶⁰

Bharatamuni says, "atha raudra nāma krodhasthayibhavatmako raksodānavoddhatamanusyaprakṛtiḥ samgrāmahetukah."⁶¹

In case of others too, the Raudra rasa may arise. In case of Rākṣasas, it is their special function. Because they have many arms, many mouths, standing and unkept hairs of brown colour and prodigious physical frame of black complexion. Whatever they attempt, be it their speech, movement of limbs or any other effort, is by nature furious. Even in their love-making they are violent. It is to be easily inferred that persons who imitate them give rise to the Raudra rasa from their fights and battles.

Raudrarasa is found at the very beginning of the first Act of Śv when the quarrel started amongst the three wives of Śrī Hari.

Sarasvatī and Gāṅgā express their anger by trying to manhandle each other. Above all, they curse each other and as a result they lost their celestial status.

⁶¹ NS, VI.
The following line also depicts Raudrarasa.

Sūtrathāra —

\[ \text{atha bhagavān śrīrudraḥ kopenāraktalocanāḥ} \]

\[ \text{śūlahastāḥ san śrīnārāyaṇasya sabhāṁ praviveśa.} \]

—Act I, p.106

Another example of Raudra-rasa is given bellow from the first Act of our drama:

Sūtradhāraḥ —

\[ \text{‘tataḥ sā vedavatī kopena tvaṁ rāvaṇaṁ} \]

\[ \text{avalokayāmāsa. atha rāvaṇaḥ vedavatyāḥ kopena} \]

\[ \text{vṛksavajjadaprāyo babhūva / tatastāṁ bhaktyā} \]

\[ \text{avanato daṇḍavat praṇamyā idamabravit //} \]

—Act I, p.108

V. Bhayānaka-rasa

Fear is the permanent mood of Bhayānakarasa. Bharatamuni explains the exitants and determinants of it in his Nātyaśāstra as follows:

This rasa is created by determinants like hideous noise, sight of ghosts, panic and anxiety due to jackals and owls, staying in an empty house or forest, sight of death or captivity of dear ones or news of it or discussion about it. It is to be
represented on the stage by consequents such as trempling of the hands and the feet, horripilation, change of colour, fear, stupification, dejection, agitation, restlessness, inactivity, fear, epilepsy and death and the like.\textsuperscript{62}

The \textit{Daśarūpaka} echoes the views of the \textit{Nātyasāstra}, etc.

\begin{quote}
\textit{vikṛtasvarasvattāderbhayabhāvo bhayānakaḥ} / \\
\textit{sarvāṅgavepathusvedaśoṣavaivarnya lakṣaṇaḥ} // \\
\textit{dainyasambhramasarimohatrāśadistat sahodaraḥ} // \textsuperscript{63}
\end{quote}

The \textit{rasa} which is created by the terrible sounds like that of lions or clouds or the sounds which are coming from creatures, ghosts, lions, etc., called Bhayānakarasa.

Viśvanātha, also explains Bhayānakarasa in the line of the \textit{NS} and the \textit{DR}.\textsuperscript{64}

Bhayānakarasa is delineated in the description of the terrible dress and ornaments of Śiva and the manner he enters in the assembly house of Śrī Nārāyaṇa.

Another example of Bhayānakarasa in the play is the description of the fighting scene between Mahakāli along with her attendents and Śaṅkhacūḍa, in the 3rd Act. Śaṅkhacūḍa fought with equal ferocity as the Gods and Goddesses.

\begin{flushleft}
\textsuperscript{62} Vide, \textit{NS}, VI, 70-73
\textsuperscript{63} \textit{DR}, IV. 80
\textsuperscript{64} \textit{SD}, III. 235-36
\end{flushleft}
In the context of Bhayānakarasa, another example is quoted from the Second Act, of the drama, the ŚV. The following portion narrates the terrible dream of Tulasī, which indicates the possible death of Śaṅkhacūḍa.

"he akhiladānava,varyasevitapādasaroja, adyarajanyāṁ
tvaṁ garddabhavāhano raktāmbardhārī nirmukta -
kesābandho yāmyāṁ diśamabhigata iti tvanāśa-
sūcako duḥsvapnaḥ mayā dṛṣṭāḥ / avasyaṁ śaṅkarastvāṁ
hanisyaṭi."

—Act II, p. 123

VI. Viḥatsarasa

The permanant mood of Viḥatsa rasa is the Jugupsā, i.e., abhorance. Generally, Viḥatsarasa is aroused by filthy description, obscence sights and talks, dislike, turning of face etc.65

Dīna Dvija delineates Viḥatsa-rasa also. It is in the description of Mahākālī’s when she entered into the battlefield to kill Śaṅkhacūḍa. The following song is choosen to interpret Mahākālī’s appearance which creates disgust in the minds of the audience.

\[ \text{raṇarase nāce digambarī} \]
\[ \text{digambarī muktakeśi} \quad \text{ulaṅgata ghoraveśī} \]
\[ \text{padabhare nāsahe dharaṇī /} \]

65 SD., III. 239-40; DR., IV. 73
The dominant state of Adbhutarasa is *vismaya* or the mental state of surprise. It is created by determinants such as sight of heavenly beings or events, attainment of desired objects, entrance into a superior mansion, temple, audience hall (*sabha*) a seven storied palace and (seeing) illusory and magical acts. It is to be represented on the stage by consequents such as wide opening of eyes, looking with fixed gaze, uttering words of approbation and making gifts. Transitory states in it are weeping paralysis, perspiration, choking voice, horripillation, agitation, hurry, inactivity, death and the like.66

Viśvanātha Kavirāja, in his *Sāhityadarpāṇa*, defines Adbhutarasa as—

`'adbhuto vismayasthāyibhāvo gandharva daivataḥ, pīṭavaṁo vastu lokātigamālambam matam / guṇanāṁ tasya mahimā bhaveduddīpanm punah' //67`

The *Daśarūpaka* explains Adbhutarasa as being originated

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66. cf. *adbhuto nāma vismayasthāyibhāvātmakaḥ sa ca.....and also Abhinavabhāratī* on it. —NŚ. VI.

from the superstitious elements. It is like astonishment. A cry of ‘well done’, tearing, trembling on the body and excessive perspiration and speaking are the consequents of this rasa. The superstitious things are its fundamental determinants (ālambana) and description of the quality of superstitious things are excitant determinants (uddipana).

There are some ālamkārikas who consider Adbhuta as the very life of all the Rasas. Camatkāra, which can be rendered into English as something bright and flashing, something that causes surprise, is regarded as the basic ingredients of all the rasas, because this camatkāra is felt in case of each and every Rasa. Ācārya Nārāyaṇa is one of the holders of this view which may be gathered from a quotation of his work. cf.

\[
\text{rāsc sāracamatkāraḥ sarvatrā'pyanubhūyate /}
\]
\[
taccamatkārasāratve sarvatrā'pyadbhuto rasah //
\]
\[
tasmādadbhutamevāha kṛtī nārāyaṇo rasam /} 68
\]

Dīna Dvija has delineated Adbhuta-rasa in several places of his play. The description of the birth of Vedavatī bears Adbhuta rasa. Vedavatī is the daughter of Vṛṣadhvaja and Mālāvatī. As soon as she is born, she becomes grown up and left the palace for penance in the forest. This event is depicted in the following

68. *SD.*, III.
prose passage.

'tatah sā jātamātra eva vardhitā sarvairbāndhavairniśiddhā' api
nārāyaṇaṇaḥ pārā sāti sā tasmāt sūtikāgṛhāt tapovanam jagāma /
tatastapovanam praviśyā puśkare tīrthe ekamanvantaram
ugram tapa ācāra //” —Act I, p.107

Another instance of Adbhutarasa is found in the description of the birth of Tulasī in the second Act of the ŠV. The following lyric contains the birth story of Tulasī.

janmilā mātrake bāla bhaileka yuvatī /
andhakāra pheri jvale sūryara jeuti //

—Act II, 4.

It may be noted here that our playwright does not forget the dramaturgic rules that ‘the Adbhūta must be delineated in the Nirvahana-sandhi (kāryonirvahane adbhutaḥ). Wonder arises in the minds of the audience in the last portion of the third Act., when Tulasī imolates herself after being cheated by Hari and merges in Nārāyaṇa. cf.

“iti tulasīmābhāṣya hariḥ maunena tathau. tataḥ sā bhautikam
śārīram vistṛya divyadehena tatvakṣasī nivāsamakarot //”

—Act III, P. 137

The description of the attainment of divyadeha by Śaṅkhacūḍa is also a case of wonder. cf.
Santarasa (quietism):

Śanta is also delineated in the ŚV as one of the subordinate sentiments. Being based on the activities of the Trinity, i.e., Brahmā, Viṣṇu and Mahesvara, the play is supposed to bear some elements of Śantarasa. The play begins with an eulogy to Viṣṇu who is Viṣṇu and Mahesvara, the play is supposed to bear some elements of Śantarasa. The play begins with an eulogy to Viṣṇu who is depicted as the Lord of the three world and the husband of three deities, viz., Lakṣmī, Sarasvatī and Gaṅgā. Again, through the Bhaṭṭimā our poet eulogises the Lord Hari depicting his physical beauty as well as his supreme qualities. Likewise, in several songs Hari is glorified.

The behaviour and activities of Lakṣmī is depicted in the 1st Act itself. Being a sattvapradhānā, the description of her activities bear the tint of Śantarasa.

The fourth song of the Act II depicts the Śāntamūrti of Nārāyaṇa. The eulogy to Nārāyaṇa offered by the gods is also a
case of Šāntarasa. cf.

\[
\text{bhaṭāmahe jagatpatim patim śrīyogirāmapi /}
\text{apīndunindipannakham nakhāgradāpīdidhitim/}
\text{sugalpakinikīravān ravaṇa ninditāmbudam/}
\text{navāmbudacchavim vibhum vibhūtimad hṛdisthitam /}
\text{/}^{69}\text{etc.}
\]

In this way Dīna Dvija delineates the Šāntarasa in his play.

The permanent mood (\textit{sthāyibhāva}) of Šāntarasa is said to be the \textit{nirveda}. The \textit{Nātyaśāstra} furnishes the permanent mood, determinants and excitants and other auxiliary affects of Šāntarasa. cf.

\[
\text{'atha śanto nāma samasthāyībhāvātmako mokṣapravartakah /}
\text{satutattvajñānavairāgyāśayaśuddhyādibhirvibhāvaiḥsamutpadyaṭe.//}
\]
\text{—\textit{NS.}, VI}

Mammatābhatṭa recognises eight \textit{nāṭya-rasas} and when he depicts the Šāntarasa, he observes —

\[
nirvedasthāyībhāvo'sti śanto'pi navamorasaḥ/}
\text{ratirdevādiviṣayā vyabhicārī tatha'ñjitaḥ //}
\]

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69. \textit{RT, Act II}
IV. **Assessment of Alamkāras**

The use of Alamkāra began with the primitive man. Ever since the days of the primitive people, man inclined to name new things after the familiar ones and compare things unknown to the well-known. This process of comparison is handed down from one generation to another, and it developed in the hands of the younger generation so as to appear quite a few scores of figures of speech. They may be shown to have originated from the same root of comparison which is technically called simile (*upamā*). The later stages of simile are Rūpaka, Atiśayokti etc.

The general term for these figures of speech is Alamkāra, and it is called so because it makes a composition melodious and relishable. Vāmana calls Alamkāra as beauty (*saundaryyam alalmkārah*). He also holds that a poet becomes adorable on account of Alamkāra and again observes that Alamkāras serve to enhance the charm created by Guṇas in a poem.70

Daṇḍin is the first Ālamkārika to furnish a general definition of Alamkāras. In his *Kāvyādāra*, he defines

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70. *kāvyam grahyamalamkārat/*
    *kāvyam khalu grahyamupādeyam bhavati, alamkārat / kāvyasabdō'yaṁ
guṇāalamkārasamśkṛtayoh sābdārthayoh vartate/*

    ~KLSV., 1. i and vṛtti there on.
Alamkāra as follows:

‘kāvyasobhākarāṇ dharmān alamkārāṇ pradcaksate,’ 71

which implies, ‘the beautifying attributes of kāvyas are called Alamkāra.’ Before Daṇḍin and Vāmana, Bhāmaha, the first systematic writer on Sanskrit Alamkāra-sāstra, however held that Vakrokti is the underlying element of all the Alamkaras. He further holds that with Vakrokti alone the meaning of a poem may be rendered beautiful. Hence, the poets should be enthusiastic in cultivating it. cf.

\[\text{saisā sarvaiva vakroktiryārtho vibhāvyate} /\]

\[\text{yatno’syāṁ kaviṇā kāryaḥ ko’lamkāro’nayā vinā //} \] 72

Crooked saying (uktivaičitra) is the root of Vakrokti.

He, however, does not furnish a general definition of Alamkāra.

Ruyyaka also holds that Alamkāra is none but the use of special words to create poetic effect when he says, ‘abhidhāna prakāraviśeṣa eva alamkāraḥ.’ 73

Coming to Mammaṭa, we find that the Alamkāras are regarded as ornaments like necklaces etc. which are essential factors for heightening the rasa of a poem by way of belonging either to words or senses: cf.

71. Kāvyādāra, II. 1
72. Kāvyalamkāra, II. 85
73. Alamkārasarvasa, VIII. 67
Visvanātha Kavirāja, an Ālāmkārika of fourteenth century A.D., gives a comprehensive definition of Ālāmkāra. He states that the properties, which are inconsistent by nature (āsthirādharma) that enhances the beauty of sound and sense by complementing the rasa, are Ālāmkāra.

cf. śabdārthayorasthirā ye dharmāḥ śobhātiśāyināḥ / rasādinupakurvanto'lamkārāste'ṅgadādivat //

—SD, X.I

Yāsaka, in his Nirukta, offers a discussion on Ālāmkāra by the rule ‘athāto upama’, and classifies four types of Upamā, viz., Bhūtopama, Siddhopamā, Rūpopamā and Luptopamā.

The Nātyaśāstra of Bharatamuni also deals with four types of Ālāmkāra, viz., Rūpaka, Dīpaka, Upamā and Yamaka.

From the foregoing discussions it appears that great emphasis was laid upon Ālāmkāras in literary compositions since early times. In the Rgveda itself, Ālāmkāras like Rūpaka, Upamā etc. are employed with great ease. The

74. KP., VIII. 67
75. Nirukta, 3. 13. 23
famous mantra which compares जीवात्मा and परामात्मा with two birds living in a single tree, contains a simile. cf.

dvā suparṇaṃ sayūjaṃ sakhāyā-

śamānam vrksaṁ pariśavayāte /
tayorekaḥ pippalam svādattya-

snānnanyo abhicākaśīti. 76

According to Kṣemendra, there are Rūpaka and Vyatireka Alamkāras in the verse just quoted, though, according to Paṇḍitarāja Jagannātha, there is an Atiśayokti. Likewise, innumerable cases of Alamkāras are noticed in the vedic literature also.

Alamkāra means the ornament or embellishment to beautify literary speech. As the ornaments like bracelets, necklaces etc. enhance the mood of the inner soul, so also do the figures of speech or Alamkāras add to the literary beauty of the sentence and thereby tone up the manner of sentiment or Rasa present in that sentence as its soul. The Alamkāras are divided into two categories, viz., Šabdālamkāra and Arthālamkāra, as the body of the literature consists of two elements, sound and sense.

Bhāmaha, Udbhāta and Rudrata regard Alamkāra as the most prominent aspect of poetic composition. Bhāmaha in

76. Rv. I. 164. 20
the first chapter of his *Kāvyālaṃkāra* describes the importance of Alamkāra, as he says, "the face of a lady, though beautiful, does not shine without ornaments." (*nākāntāmapi nirbhūṣāṃ vibhāti vanitā ānanam*)

Dīna Dvija has employed a good number of Alamkāras both of words and senses in his drama, *Śaṅkhacūḍāvadha*. It is to be mentioned here that the drama contains a large number of songs, and these songs are set into classical Rāga and Tāla. And, hence, importance is given to the formation of special words and to that effect Sabdālaṃkāras are employed in most of the songs. However, Alamkāras of sense (*arthālaṃkāras*) are also effectively employed in a good number of verses as well as in the prose passages.

After surveying the drama the following Alamkāras of words are found employed. These are:

1. **Anuprāsa**:
   - Act I: vv. 1, 2, 5, 7, 8, 10, 15, 18, 26, 27, 50, 52 and 68.
   - Act II: vv 30 and 65
   - Act III: v 8

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77. *Kāvyālaṃkāra*, I. 13
(2) Yamaka:

Act I : vv. 37, 43, 59
Act II : vv. 11, 33, 37
Act III : vv. 4

A comprehensive discussion on Alamkāras is proposed to be carried out in the following pages.

A. Śabdālamkāras :

(i) Anuprāsa :

Anuprāsa or alliteration is a kind of Alamkāra in which the same or similar consonantal sounds or identical words with a difference in meaning are repeated. In other words, it consists of in the similarity of letters, syllables or sounds. Mammatabhāṭṭa defines Anuprāsa as follows:

‘varṇasāmyamanuprāsa’

svaravaisāḍśye’pi vyañjanasadṛśatvarāṁ varṇasāmyam /<br>rasādyanugataḥ prakṛṣṭo nyāso’nuprāsah //

Anuprāsa is of five kinds, viz. Vṛttānuprāsa, Chekānuprāsa, Śrutiānuprāsa, Antyānuprāsa and Lāṭānuprāsa.

Almost all poets are guided by an innate tendency of using the figure, called ‘Anuprāsa’ or alliteration. Sometimes, the poets strain hard to make a better use of

78. KP., IX. 104 and vṛtti on it.
this figure of speech with the desire of adding a charming grace to their works.

Viśvanātha in his *Sāhityadarpana* defines Anuprāsa *ālanākāra* as ‘*varṇāvṛtti anuprāsah*’ — the repetition of letters is called Anuprāsa. He also accepts five types of Anuprāsa, viz., Vṛttānuprāsa, Chekānuprāsa, Śrutyānuprāsa, Antyānuprāsa and Lāṭānuprāsa.

He defines the the five types of Anuprāsa in the following order:

(i) Vṛtyānuprāsa:

‘*ekasyāpyasadān eva* apiśabdādanekasya

*vyañjanasyadvirhukṛtte vā sādrśyam vṛtyānuprāsa.*’

—“Vṛtyānuprāsa consists of the repetition of a single consonant once or many times, or in the repetition of many consonants once again, but not in the same order, or in the repetition of many consonants more than once in the same order.”

We notice an instance of Vṛtyānuprāsa in the following verse:

राधावाणीकुमुदतीकमलिनी दाङ्खायणी पवित्रिनी—

नाथ देवमनाथनाथमथि ते श्रीदेवकीनन्दनम्।

79. *ibid*, IX. 79
80. *anekasyaikadadhā sāmyamasakṛdvāpyaṇekdhā / ekasya sakṛdapeṣa vṛtyānuprāśa ucyate //

— *SD.*, X. 4
Here the consonantal letters ‘ṇ’ and ‘na’, and also ‘ka’ is repeated in the first foot, i.e., राधावाणीकुमुदतीकमलिनी राधावणि पतिनी.-

(iii) Śrutyānuprāsa :

The essential feature of Śrutyānuprāsa is that the consonants having the same place of articulation (sthāna) are repeated in a verse. The definition of Śrutyānuprāsa Alamkāra is given by the author of the Sāhityadarpāṇa as follows :

ucchāryatvādyadekatra sthāne tāluradādike /
śādrśyam vyaṇjanasyaiva śrutyānuprāsa ucyate //

An instance of Śrutyānuprāsa Alamkāra may be noticed in the following verse :

श्रीरामोधिषुता सुरेशतिटिनीवाणीविवादे समं-
तौरैवेदवतीतप समुद्रे शाख मनीषामृता।।
देवानामिरिशशचुइङ्गधनाटे तुलस्युद्धवुर्तः
श्रुणवाहतबुधस्थापासद्विततु किल नाटकम्।।

— Act I, v 4

Here the dental letters, viz, ‘ta’, ‘da’, ‘dha‘ and ‘na’
are repeated.

(iii) Antyāṇuprāsa :

Antyāṇuprāsa Alamkāra is defined by Viśvanātha in his *Sāhityadarpaṇa* as:

\[
\text{vyaṅjanam cedyathāvastham sahādyena svaren tu} / \]
\[
\text{avartyate'ntyayojoyatvādantyāṇuprāsa eva tat} //^{82}
\]

In Antyāṇuprāsa Alamkāra the last letter or syllable of words or lines, if possible with *visarga* or *anusvāra* or any *saññyukta-varṇa* are alike. This type of Antyāṇuprāsa Alamkāra is of two kinds, viz., padagata and pādgata. The end rhyming verses are regarded as pādagata antyāṇuprāsa.

Antyāṇuprāsa is noticed in the following verse of our play, the *Śaṅkhacūḍa-vadha*.

\[
\text{जयघनसुन्दर श्यामकलेवर} \]
\[
\text{पीतवसनबुगधारी।} \]
\[
\text{मस्तक रञ्जितकिरीटिसुवेशित} \]
\[
\text{मुनिमनमोहनकारी।।} \]

—Act I, v 5

In this verse both of *padagata* and *pādgata* Antyāṇuprāsa are noticed. Padagata Antyāṇuprāsa is present in 'jayaghanasundara’ and ‘śyāmakalevara’.

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82. *ibid*, X. 6
Padagata Antyanuprasa is seen in the last letter of the first foot, i.e., ‘ṛ’ of ‘dhāṛ’ and the last letter of the last foot, i.e., ‘ṛ’ of the ‘mohanakāṛ’.

(iv) Chekānuprāsa :

Chekānuprāsa Alamkāra is defined by Viśvanātha as-

‘cheko vyañjanasaṅghasya sakṛtsāmyamanekadhā’

It is such a type of anuprāsa in which consonants belonging to different categories are repeated once in the same order.

Mammatabhatta and Viśvanātha are of the opinion that the term cheka implies the expert (vidagdhaḥ or rasikajana) in relishing rasa. Since this alliteration is loved by the vidagdhaḥ, it is called ‘Chekānuprāsa.’

Chekānuprāsa is present in the following verse:

तवपदकमले सरसिचविमले-
भवतु सदा मम वासम्।
हे निजवन्यो करणासिन्यो-
वितरय ममाभिलासम्॥

—Act I, V.15

Here, in this verse, the repetitions of ‘male’ in the words ‘kamale’ and ‘vimale’ and ‘ndha’ in the words ‘bandho’

83. ibid, X. 3
84. cf. chekā vidagdhaḥ vr̥ttinīyatavaṇaṅgato rasaviṣayō vyāpāraḥ/ —KP, IX. 105.
and ‘sindho’.

(v) Lāṭānuprāsa:

Lāṭānuprāsa Alamkāra is defined by Mammatābhaṭṭa as in the following way:

‘sabdastu lāṭānuprāsa bhede tātparyamātrataḥ’.\(^85\)

The Lāṭānuprāsa is verbal, the difference lying only in the import. The essential characteristics of Lāṭānuprāsa is that the words identical in form but different in meaning are presented in succession.

Lāṭānuprāsa is explained in KP as ‘when there is alliteration of words, and though the form and meaning of the words thus repeated are the same, yet there is difference in the syntactical relation of the words, it is called Lāṭānuprāsa’. It is so called because it is popular among the inhabitants of the Lāṭa country.

The Lāṭānuprāsa alamkāra is present in the following verse:

दधनुण्डकूटं गले कालकूटं
भजे भूतनाथं गिरिंशं महेशम् ।
कटीचर्मचलं वहनमर्मशीलं
भजे शम्मुनाथं सुरेशं गणेशम्॥ —Act I, v. 51.

\(^85\) *ibid*, IX. 81
(vi) Yamaka:

The figure Yamaka is defined by Viśvanātha Kavirāja in his Sāhityadāarpaṇa as follows:

satyartbe prthagarthāyāḥ svaravyaṅjanasamhateḥ/
krameṇa tenaivāvṛttiryamakāṁ vinigadyateḥ/

—SD, X. 8

When more than one syllable is repeated in the same order or sequence in the same stanza, but with different meanings, or totally meaningless or some may be meaningful and some meaningless there is Yamaka alamkāra. Among the four ancient figures of speech, viz, Upamā, Rūpaka Dīpaka, and Yamaka, Bharata discussed the Yamaka alamkāra elaborately. Bharata has discussed about ten types of Yamaka. But the later Ālaṃkārikas, like Udbhāta, Ānandavardhana etc., do not give importance to Yamaka. Ānandavardhana advises the poets to avoid using Yamaka in their compositions, particularly in the case of Karuṇa-rasa and Vipralambha-Śṛṅgāra.86 Udbhāta has totally omitted the treatment of this Alamkāra. Ānandavardhana and his follower Mammaṭabhaṭṭa believe that this figure has virtually

86. dhvanyātmabhūte śṛṅgāre yamakādinibandhanam/
śaktavāpi praṇīditvam vipralambhe viśeṣataḥ/

—Dhvanyāloka, 2. 15
no aesthetic value.

Another definition found in the Kāvyaprakāśa of Mammaṭabhaṭṭa, states thus—‘arthe satyarthaḥbhinnāṁ varṇānāṁ cāpunaḥ śrutih yamakam.’

Daṇḍin, the author of the Kāvyādarśa, defines Yamaka as- ‘śvaravyāñjanasamudāyapaunaruktyāṁ yamakam biduh.’

Yamaka Aāmkāra is noticed in the following verses:

—ŚV, Act I, v. 59

Here the repetition of ‘pati’ is seen.

In the Śaṁkhacūḍāvadha, few more examles of Yamaka Alamkāra are noticed. Absence of Yamaka Alamkāra or citrabandha in compositions which have śṛṅgāra as the principal rasa warrants an artistic sensibility. So the use of Yamaka in the vipralambha-śṛṅgāra should preferably be avoided.

B. ARTHĀLAMKĀRAS

So far as the Arthālamkāra is concerned Dīna Dvija

87. KP, IX. 83
88. KD, I, 61
has employed a good number of this class. We are presenting a brief discussion on these in the following paragraphs.

(i) Upamā (Simile):

Of all the figures of speech (ālāmkāra) dealt with in the Alāmkāra-śāstras, Upamā is the first and the foremost one.

Viśvanātha Kavirāja in his Sāhityadarpana defines Upamā as follows: When similarity exists between two objects, expressed in a single sentence, and when there is no statement of difference between the objects, then the said similarity is called Upamā. cf.

\[sāmyam \ vācayamavaidharmyam \ vākyaikya \ upamādayoh\]

Upamā is the root cause of a few scores of Alāmkāras, specially those which are based on similarity (sādṛśyamūlā). According to prominent Rhetoricians like Ruyyaka, Rājaśekhar and Appayadikṣita, Upamā is called the mother and bija of other figures of speech. Therefore, Appayadikṣita calls it an actor who displays several roles in the theatrical stage, i.e., Kāvyā. cf.

\[upamaikā \ śailusi \ samprāptā \ citrabhūmikābhedān \ raṇjayati \ kāvyaraṅge \ nṛtyanti \ tadbhāma \ cetah\]

89. \[SD, X. 14\]
90. (Chandomaṇjara) Upamāprakaraṇa, p. 6
Four factors are to be taken into consideration in forming a Upamā *alaṁkāra*. These are: the common property, the word implying comparison, the object of comparison and the standard of comparison. Upamā, again, is of two types — Pūrṇopamā (fully expressed simile) and Luptopamā (elliptical simile). When all the four elements of Upamā are present, then it is called fully-expressed simile. On the other hand, when one, two or three of the four beginning with the common property are omitted, it is called elliptical Upamā. Dīna Dvija employs this Upamā in several places.

Upamā Alaṁkāra is noticed in the following verse. cf.

कमलर नय चरण दृतय
अति मनोमय पातक दयं ए
हेन चरणक बहुत भैलो पैखने।।

— Act I, v. 31

Again, Upamā Alaṁkāra is noticed in the following line also —

जय यन सुन्दर श्याम कलेकर।।

Here the body of Hari is compared with the darkness of clouds (*ghana sundara*).
Here, in these lines, there is Luptopamālaṁkāra.

(ii) Utpreksā (Poetical Fancy):

The definition of Utpreksā Alamkāra as given in the Sāhityadarpaṇa is: ‘bhavetsambhāvanotpreksā prakṛtasya parātmanā’.

It may be explained thus: Utpreksā is the imagining of an object under the character of another. Here ‘prakṛtam’ means ‘upam eyam’; ‘parātmanā’ means ‘upamānarūpena’ and ‘sambhāvanā’ means ‘utkaṭakoṭikaḥ sandeḥaḥ’. Now we may conclude that all our notions can be attributed by three classes. First of all, we are sure about a thing, secondly, we are in doubt whether it is one or the other and lastly, we may be in doubt, but we prefer more towards one side than towards another. Thus, it is seen that, in this alamkāra, our minds lean towards the ‘upamāna’ more than towards ‘upameya’. Mammaṭabhaṭṭa, in his Kāvyaprakāśa described ‘Utpreksā’ Alamkāra as ‘sambhāvanamathotpreksā prakṛtasya sameta yat.’

Poetical Fancy consists of the imagination of an object, which is described as identical with another similar object.

91 SD., x. 40
92. KP., x. 92
Utpreksā Alamkāra is noticed in the following verse:

सुगुल्पकिकिशीर्षः स्वेष निन्दिताम्बुद्धः ।
नवाम्बुदच्छविष विशुध्विशििगुःस्मितेः ॥

—Act I, v. 60

Here the dark look of Hari is imagined as the fresh cloud which enters into the hearts of devotees as wealth.

(iii) Atiśayokti (Hyperbole):

Atiśayokti alamkāra is defined by Viśvanātha as in the following way—

‘sidhvatve’ dhyavasyasyatiśayoktinigadyate’. —SD, X. 46

The above kārikā can be explained as, ‘when the introsusception is complete, it is known as atiśayokti.’ When the ‘viṣayin’, i.e., ‘upamāna’ or ‘aprastuta’ altogether takes in then the viṣaya, i.e., the subject on which something else is superimposed, it is called introsusception, meaning ‘adhyavasāya’. When the subject is apprehended with certainty then the introsusception is completed in ‘atiśayokti’.

The definition of Atisayokti alamkāra given by Mammaṭa in his Kāvyapraṇakaśa is as follows:
According to the above karika, when the object to be described is indicated as swallowed by the other, and when the object to be described is represented as another, and also when there is an assumption introduced by some term, i.e., ‘if’ and when there is reversal of the normal order of sequence between a cause and its effect, that is to be called as the ‘Atiśayokti’ alāṅkāra.

The following two verses are shown as the examples of ‘Atiśayokti’ alāṅkāra.

(i) 
सनीदीनालाख्रस्मुद्वति हरि
चतुर्घृङ्गे: श्रंखणदान्तचक्रकमः
ईषत्रित्वेनिन्द्रियचन्दनवेनबं
विलोक्य मृच्छं तुलसी जगाम हि।।
—Act III, v. 26

(ii) 
कोटिकन्दर्पर मृति जिनिया प्रकाशे।
पार्वदप्रवर बेरि आँझे चतुषणाः॥
—Act I, v. 25

93. ibid, X. 100
Description of action and characteristics of a particular person or object peculiar to it but not perceived by all is called *svabhāvokti*.

(iv) *Svabhāvokti* (Natural Description):

The definition of *Svabhāvokti alamkāra* is found in the *Kāvyaprakāśa*, as 'svabhāvokti stu dimbhādeḥ svakṛtyā-rūpavarṇanam.' When some action and form peculiar or natural to the persons like child, women and others are described it is called 'Natural Description' (—KP. X. 111)

Visvanātha, however, adds that this short of natural description is not easily perceived by ordinary people; it is perceived by connoisseurs alone, cf, 'svabhāvoktirdurūhārtha-svakṛtyārūpa-varṇanam.' Here ‘durūha’ means ‘to be perceived by the connoisseurs alone,’ ‘arthā’ means child, women and others. (*dimbhādeḥ.*) ‘Artha' indicates of such which belongs solely to that object.

*Svabhāvokti alamkāra* is present in the following verse of the *ŚV.* —

श्रीमतेश्वराद्विप्रभणिधिन्यनविलसत्पदनःकिलिकोऽहीः

देवत्या: पाणि गृहीत्वा वृषभवस्मिन्यम च नदार्द्धांचूडः।

94. *SD., X. 92*
(v) Vyatireka (Contrast, Dissimilitude):

Vyatireka *alamkāra* is defined by Viśvanātha in his *Sāhityadarpāṇa* as, when the Upameya excels or falls short of the Upamāna, it is contrast. The word Vyatireka itself means difference or excellence. When we go to explain this *alamkāra*, we will see that the excellence of the Upameya over the Upamāna or the excellence of the Upamāna over the Upameya is noted.

The following verse contains Vyatereka *alamkāra*.

*śyām अङ्गे विलेषित भलयज सुगण्यित:
गन्नत वेन शाश्वतः।
दन्ते निन्दे मुखाफळ
कौस्तुः शोभित गल
drasthrāṇe paññit śrīśrītāsānām.
—*Sv*, Act II, v. 27

चाहमलिन्दलिन्दित पदतलमः श्रीरंगोः।
मृगयुथमद्यांविलिल्लण वक्षसि रोमविशेष।
—*Śv*, Act I, v. 9

Here the beauty of the petals of lotuses are said to have surpassed by the glow and softness of the feet of Hari. The

95. cf. *ādhyātmyapmeṣyaṃtyopamānānyunāṭaḥvā vyatirekaḥ* /

—*SD*, x. 52
word ‘nindita’ is employed to signify the superiority of the beauty of the Lord’s feet.

V. Employment of Metre

The Metre, i.e., *chandas* plays an important role in the field of literary works. Metrical compositions easily attract the attention of the readers and listeners for its rhythmic effect. It is also ideal for easy memorisation. Because of this fact, a greater part of the Indian literature was composed in verses. The Vedic *mantras*, which are said to be the revelation to the seers, are also preserved in verse form. The Indian tradition was such that the Vedic *mantras* are to be recited in sacrificial performances and for that purpose students had to learn by heart the *mantras* as well as the method of recitation from their preceptors.

The Vedic *mantras* as well as the classical poetry are composed following certainmetrical rules. Therefore, various ancient works have given emphasis upon the necessity of a good knowledge of the metres for proper understanding of the meaning and also the proper recitation of the *mantras*. The *Brhaddevatā*, the *Sarvānukramāṇi*, the *Pāṇiniyaśikṣā*, Bharata’s *Nāṭyaśāstra*, etc., show the importance of proper knowledge of metres. In the *Brhaddevatā*, it is maintained that one who
performs a sacrificial rite without knowing the \textit{ṛṣi}, \textit{chandāḥ} and \textit{devatā} concerned with the particular \textit{mantra}, becomes sinful.\footnote{\textit{Kātyāyana}, in his \textit{Sarvānukramaṇī} has given stress on the proper knowledge of metre for the reciter of the Vedic \textit{mantras} so that he may be free of sin by avoiding fault in metre. In the commentary of the \textit{Sadguruśīśya} also it is said that, if one applies the \textit{mantras} without understanding the metres, accent etc., he is called \textit{mantrakaṇṭaka}. In the \textit{Pāṇinīyaśikṣā}, it is said that the \textit{chandas} are the two feet of the Vedas\footnote{\textit{In classical Sanskrit literature also a metrical composition is highly appreciated. It is evident from the very first utterance of Ādi-kavi Vālmikī at the sad plight of the \textit{krauṇḍa} bird, and after which the \textit{Rāmāyaṇa} was composed. cf.}} and for proper employment of a \textit{mantra} one should carefully acquire the knowledge of its \textit{ṛṣi}, \textit{chandāḥ} and \textit{devatā}.\footnote{\textit{In classical Sanskrit literature also a metrical composition is highly appreciated. It is evident from the very first utterance of Ādi-kavi Vālmikī at the sad plight of the \textit{krauṇḍa} bird, and after which the \textit{Rāmāyaṇa} was composed. cf.}}

In classical Sanskrit literature also a metrical composition is highly appreciated. It is evident from the very first utterance of Ādi-kavi Vālmikī at the sad plight of the \textit{krauṇḍa} bird, and after which the \textit{Rāmāyaṇa} was composed. cf.

\begin{verbatim}
ma niśāda pratisthām tvamagamaḥ sāsvatiḥ samā /
yat krauṇḍamithunādekapādhiḥ kāmamohitaḥ //
\end{verbatim}

\footnote{\textit{In classical Sanskrit literature also a metrical composition is highly appreciated. It is evident from the very first utterance of Ādi-kavi Vālmikī at the sad plight of the \textit{krauṇḍa} bird, and after which the \textit{Rāmāyaṇa} was composed. cf.}}
The metrical form of composition can easily influence the readers with its enchanting power, that is called rhythm. In fact, the movement of this earth even has a rhythm. So the rhythm of a poem gradually takes the minds of the listeners to a conscious but turīya state where the poet comes closer to the heart of the readers. In other words, the chandas play the part of uddipana-vibhāva which keeps the reader’s mind aloof from the worldly affairs, and thus helps the readers in relishing the Rasa. Kṣemendra, an eminent prosodist, holds the view that a poet should employ all the metres in their compositions only after considering their suitability to the Rasa and the subject described.

Bharatamuni, the author of the Nātyaśāstra, also accepts the indispensibility of metre in poetry. According to him, 'there is no word without chandas.' Daṇḍin, the author of Kāvyādāra, also opines that the metrical knowledge is the vast ship for crossing the deep sea of poetry. Considering the metre as indispensable apparatus in composing poems, authors

100. cf kävye raśanuṣārena varṇānuyogena ca/
kurvita sarvavrītīnām vinīyogam vibhāgarvita /  
   –Sūvṛttiśilāka, II. 37
101. cf. ‘chandohino naśabdo’sti na cchandaśaśabhāvajitaṁ’ 
   –NS, XIV. 47
102. cf. sā vidyā naustitīśūrīm, gabhīram kāvyasāgaram 
   –Kāvyādāra, I.12 b
on prosodies formulated certain rules that render great help to the budding poets. According to the authors of the Sanskrit prosodies, a certain poet may be said to have employed the metres successfully:

(i) if the verses are free from metrical flaws;

(ii) if the *yatis* are properly placed;

(iii) if the metres are in conformity with the contextual Rasas and subject matter.

The *Śaṅkhacūḍavada* of Dīṇa Dvīja is a Sanskrit drama composed in the medieval Assam and is overloaded with metrical compositions like any *Aṅkīyā-nāṭa* of Śrīmanta Śaṅkaradeva or other Sanskrit dramas of this region. He shows his good acquaintance with the rules of prosody of both classical Sanskrit and Assamese languages. He composed Sanskrit verses in classical Sanskrit metres and Assamese verses in typical Assamese metres. So the verses of the drama can be divided into four groups:

(i) Well ornamented Sanskrit verses in classical Sanskrit metres.

(ii) Simple unornamented Sanskrit verses in Anuṣṭubh metre to connect events.

(iii) Assamese verses in typical Assamese metres.
(iv) Rhymed verses with mātrāchandas suitable for singing.

It may be noted here that our poet has resorted to Assamese language while composing the songs and Bhaṭimās, and utilised conventional Assamese metres like Pada or Payār, Chabi, Lechārī, Muktāvalī, etc.

A. Sanskrit metres:

So far as the Sanskrit metres are concerned, our author composed his Sanskrit verses in Sragdharā, Śārdūlavikriḍīta, Mālinī, Indravajrā, Anuṣṭubh, Varṇāsthavila, Bhujāṅgaprayāta and Pramāṇikā metres. These metres are discussed in the following pages.

(i) Sragdharā:

This metre contains 21 syllables in a foot. The Sragdharā metre is defined by Gaṅgādāsa as ‘mrabhnairyānāṁ trayena trimuni yatīyutā sragdharā kīrttiteyam.’ Its scheme is formed by ‘ma’, ‘ra’, ‘bha’, ‘na’ and three ‘ya’ gaṇas. It has yati after every seventh syllable (muni), thereby dividing the foot into three equal measures. The peculiarity of the application of this metre is shown by Kṣemendra in his Suvṛttatilaka.\(^{103}\) According to him, a foot of this metre should begin with a syllabic instance

\[\text{akāraguruyuktādiparyatātavisargino} / \]
\[\text{asaṁsyūtavirāmā ca sragdharā rājatetāram} // \]
\[-\text{Suvṛttatilaka, 2. 41.}\]
having the vowel ‘ā’ and end with ‘visargas’, and the yatis should not be mixed up.

Dīna Dvija in his drama composed only three verses in this metre, viz, Act I, 46; Act III, 2 and 3. One of the verses would suffice to prove his position.

श्रीमतुख्लाद्याणिकितनविलासलक्षणक्रियाशृङ्खला-
देव्या: पाणि गृहीत्वा वृत्तचरमविधिस्याय चन्द्रान्तऽसब्रुह्दः-
गंगाधरमार्दीतैलिकसंकल्पः कम्पितव्रूपः-
सपीलाकारसारो विभलतनधरः श्रीशिवम्बाविनारसील।

—Act I, v. 46.

Here, the scheme of ‘ma’, ‘ra’ ‘bha’, ‘na’ and three ‘ya’ gaṇas are present.

(ii) Śārdulavikṛśdita:

This metre contains nineteen syllables in the scheme of ‘ma’, ‘sa’, ‘ja’, ‘sa’, ‘ta’, ‘ta’ gaṇa and a long syllable with the caesura after the 12th (sūrya) and 7th (aśva) syllables\(^{104}\) Kṣemendra, the author of Suvṛttatilaka, suggests that this metre should not be used in a delicate flavour\(^ {105}\) He also suggests that this metre is to be used in the praise of a king’s valour.\(^ {106}\) etc.

\(^{104}\) cf. ‘sūryasvairmasastatā sagurabaḥ śārdulavikṛśdita’.
—Chandamaṇjaṇi, II

\(^{105}\) cf. sukumāratarasasyātra rakṣāyai vṛttaudhatatam /
vakpanicāva galitaṁ kavinā nītamaṇpatāṁ //
—Suvṛttatilaka, II. 40

\(^{106}\) cf. ‘sauryāstave nṛpādīnāṁ śārdulavikṛśdita matam’, —ibid, III. 22
The writers of classical Sanskrit literature use this metre almost in all their works. Rājaśekhara is said to have excelled, as observed by Kṣemendra, in this metre.\textsuperscript{107}

Dīna Dvija’s favour goes to this metre. He has composed eighteen verses altogether in this metre. The distribution of this metre in our play is as follows:

- Act I, vv. 1, 2, 4, 6, 16, 44, 72, 73.
- Act II, vv. 1, 2, 35, 46.
- Act III, vv 1, 8, 13, 39, 40, 41.

One of these verses is mentioned below as an example.

\begin{quote}
राधावाणीकुमुड़तीकमलिनी राधावणी पञ्चिनी-
नाथ देवमनाथनायमथ तं श्रीदेवकीनन्दनम्।
नैमिन्दिसुरारिजालकलितस्वस्वाधिकारस्विदं
पैतियासरासिठिस्वहने मायाचरिते विएयम्॥
\end{quote}

—Act I, v. 2.

Here, the scheme of ‘ma’, ‘sa’, ‘ja’, ‘sa’, ‘ta’, ‘ta’ and a long syllable are present.

(iii) Mālinī:

The ‘Mālinī’ metre is defined by Gaṅgādāsa as follows:

\begin{quote}
‘nanamayayayuteyam mālinī bhogilokaiḥ’.\textsuperscript{108}
\end{quote}

\textsuperscript{107} cf. śārdūlakṛditaireva prakhyāto rājasṛkaraḥ /
śikharivaparami vakraḥ sollekhairucaśeṣkaraḥ//
—\textit{ibid}, II.35

\textsuperscript{108} \textit{Chandomaṇja}, II. 134
This metre has fifteen syllables in a quarter. In this metre the first six syllables as well as the 10th and 13th syllables are short. It is formed by two na-gaṇa, one ma-gaṇa and two ya-gaṇa in a foot with a pause at the end of the 8th and at the 15th syllables. Mālinī metre should have ‘visargas’ at the end of each foot, and compounds in the later half.

Mālinī metre is used for delineating the threatening of a warlike hero. Dīnā Dvīja is successful in delineating the fear of the gods at the heroic deeds of Śaṅkhacūḍa. Mālinī metre is also suitable for expressing the erotic and pathetic sentiments.

Dīnā Dvīja composed two verses in this metre and both are in the 2nd Act of the play, viz, Act II, vv 18 and 24. One of the verses runs as follows:

अथ दनुजवरिहर्षाः यत्रभागाः—
स्मविशीतर्विचाराः योषितश्रापि मुन्द्राः।
शतमाहमविचाराः पूर्वतः कृत्वा देवा—
विनिपुरमुनजगुः स्वर गानैर्भवताः।।


The verse contains the scheme of two na-gaṇas, one ma-gaṇa and two ya-gaṇas.

109. ‘visargahinaparyantā mālini na virājate’/
   —Suvruttatilaka, II.22
110. ‘dvitiyārde samastābhyaṁ mālinī varā’/
   —ibid
(iv). Indravajra:

Gaṅgādāsa, the author of the Chandomaṅjarī, defines the Indravajra metre as-‘syādindravajrā yadi tau jagau gaḥ’. The Indravajra metre contains the gaṇas ‘ta’, ‘ta’, ‘ja’, ‘ga’ and ‘ga’, respectively, in a quarter.

In this metre the 3rd, the 6th, the 7th and the 9th syllables are short and metrical pause falls at the end of a foot. Kṣemendra, the author of Suvṛttatilaka explains that the metre ‘Indravajrā’ contains eleven syllables comprising of groups of ‘ta’ type joined to a ‘ja’ group and two long syllables.111

Dīna Dvija composed only one verse in this metre in the second Act of the play, Śaṅkhacūḍāvadha, e.g.,

दृष्ट्वा तुलस्याश्रितं सकामे
मीनध्वजो हर्षत आलचाफः
आलोणपुरे विषमप्रसूनं
विशेष बाणं भृस्मिन्तुजाधाम्।

Here, the scheme of ‘ta’, ‘ta’, ‘ja’, ‘ga’ and ‘ga’ gaṇas are present.

(v). Bhujaṅgaprayāta:

Dīna Dvija employes the metre Bhujaṅgaprayāta also. It is called ‘Aprameya’ in the Nātyaśāstra. But Piṅgala called it

111. cf. takarābhyaṁ jātāreṇa yuktaṁ guruyugena ca / indravajrabhādhaṁ prahuvṛttamekādāksāsram //
—Suvṛttatilaka, I. 18
Bhujangaprayāta. It is defined in the *Chandomaṇjarī* as—

‘bhujangaprayātaṁ caturbhīryakāraṁ’.

Thus, this metre consists of four ‘ya’ *gaṇas* with the 1st, 4th, 7th and the 10th letters short. The *yati* comes at the end of a foot.

Dīna Dvija composed a cluster of four verses in this metre. It is termed as *stutih*, viz, prayer to Brahmā by Tulasī. As for example—

पुनस्ते नमस्ते पितुण्डं पिते—
सपर्यकृततेय मया स्वीयपतिः।
अहोते कृपालो कृपालेश्वरासि—
सदा ध्येयलोकाच्यतस्तां दुरारितम्॥

—Act II, v. 11.

The verse follows the scheme of ‘ya’, ‘ya’, ‘ya’, and ‘ya’ *gaṇas*.

(vi). Varnāsthavila :

The Varnāsthavila metre is defined by Gaṅgādāsa in his *Chandomaṇjarī* as : ‘vadati varṇāsthavilaiṁ jatau jarau’.

This metre consists of twelve syllables in a quarter. In this metre the 2nd, 4th, 5th, 8th, 10th and 12th letters are long and the rest short. Kṣemendra has opined that the metre
Vamsasthavila is suitable in the six-fold policy. Bhāravi excelled in the use of this metre. The Vamsasthavila metre is widely used in Sanskrit kāvyas. It has a ‘ja’ gana, a ‘ta’ gana, a ‘ja’ gana and a ‘ra’ gana with a yatī only at the end of a foot. It has the same cadence as has the Upendravajrā of the Triśṭup class. To describe the beauty of the heroine, Vamsasthavila and Vasantatilakā metres are most appropriate.

The Vamsasthavila metre falls in Jagati Class of Vṛtta-group. Jagati is the most important class in Vṛtta group among the classical Sanskrit Metre.

Dīna Dvija composed six verses in this metre. Out of these verses one from Act-I (v.26), three are from the Act-II (vv.13, 19 and 20) and two from the Act-III (vv.26 and 34). A verse from the Act-II is quoted as an example—

अथ प्रसिद्धेःप्रममे प्रतिवाङ्गः  
प्रगीतीनीत्रभुविनिक्षेत्रमानसाः।  
अनुशास्त्रम सा सहचारिणिमुखः—  
समीक्षामणा तुलसीव्यभाषस॥

—Act II, v. 13

This verse contains the ganas—‘ja’, ‘ta’, ‘ja’ and ‘ra’.

112. ‘sādgunyapraguṇā nītirvāṃśasthena virāyate’/  
—Suvṛttatilaka, II.22

113. ‘vṛttacchatrasya sā kāpi vāṃśasthasya vicitrata /  
pratibhā bhāraveryena sacchāyenādhiṅkṛtā//  
—ibid, III. 31
(vii) Anuṣṭubh:

Anuṣṭubh metre is defined by Gaṅgādāsa in his Chandomanjari as follows:

\[ \text{pañcamaṁ laghu sarvatra saptamāṁ dvicaturthayoḥ /} \\
\text{guru saṣṭhaṁca jāniyāṁ seṣeṣvaniyamo mataḥ} // \\
\text{prayoge prāyikam prāhuḥ ke'pyetadvaktralakṣaṇam /} \]

—v. 45

This metre contains eight syllables in a foot. Dīna Dvija has composed more than twenty verses in Anuṣṭubh metre in his Śaṅkhacūḍavadha. The application of Anuṣṭubh metre is followed up from Śaṅkaradeva’s plays. He used this metre in the verses of the plays to describe purāṇic story. It is the most common and extremely popular among the Sanskrit playwrights. The great epics, the Rāmāyaṇa and the mahabhārata and many of the purāṇas are written in this metre. Various types of this metre are found. Out of these, the most common in use has eight syllables in each pāda, but of different quantity. Kṣemendra says that this metre should be used in composing works on śāstrakāvyā, because it makes the meaning clear.\(^{114}\) Anuṣṭubh metre is very frequently occured in the

\[ \text{114. cf. 'śāstrāṁ kuryātiprayatncena prasannārthhamanuṣṭubhā /} \\
\text{yena sarvopakārāya yāti suspaṣṭasetūtam//} \\
\text{—ibid, III. 6} \]
Sanskrit plays. The verses of the Śāṅkhacūḍāvadha, which contain Anuṣṭubh metre, are:

Act-I, vv. 21, 34, 53, 59, 60, 61, 62 and 64.
Act-II, vv. 3, 30, 31, 32, 33 and 34.
Act-III, vv. 7 and 17.

One of these verses is cited below as an example:

रञ्जणस्य कस्तपशीतुः
कुशाध्वजसुता सती ||
निशाचरपति द्रग्धुः
समरसहमतोकयत् ||

—Act I, v. 64

This verse contains eight syllables in a foot.

(viii) Pramāṇikā:

The Pramāṇikā metre is defined by Gaṅgādāsa in his Chandomaṇjarī as follows:

‘pramāṇikā jaraul lagau’

This metre contains eight syllables in a foot. It is of Anuṣṭubh class. It has a ‘ja’ gana, a ‘ra’ gana, then one short vowel and the other long vowel. The caesura falls at the end of every four syllables. Dīna Dvija has composed a cluster of four verses in this metre, and termed as stutiḥ and inserted in the first Act.

115. Chandomaṇjarī, II. 20
Again, the scheme is repeated in the second Act. These prayers resemble the Deva-Bhatimā of Śrīmanta Śaṅkaradeva composed in the Ṭotaka metre. The four verses from the first Act are: vv. 59, 60, 61 and 62. One of these verses runs as follows

भजे हरि जगत्यति
पति श्रीयो गिरामयि।
अन्नन्दनिन्दिफळः
नखायदीपिधिधितिम्॥

Here, the scheme of 'ja', 'ra', 'la', and 'ga' are present.

B. ASSAMESE METRES:

Dīna Dvija has composed more than twenty songs and incorporated them in his Śv. These songs are meant for expressing feelings and emotions of different characters in different situations.

These songs, however, bear some special characteristics:

(i) Songs are set into classical rāgas and tālas.

(ii) They are composed in typical Assamese metres.

(iii) Assamese is the medium of expressions, also.

So far as the Assamese metres are concerned, Dīna Dvija utilised metres like pada or payāra, dulaḍī, chabi, lechāri and muktāvalī. It is to be noted here that like other Sanskrit playwrights in Medieval Assam, Dīna Dvija was also influenced
by the regional language and literature of his time.

A fully developed form of moric and syllabic metres are used in the Assamese poetic compositions. By 14th century A.D., Assamese poetry could be magnificently decorated with payāra and tripadi form of versification. Moreover, by the end of the sixteenth century A.D., a faultless projection of some independent prosodic principles in actual composition is witnessed. This period may be regarded as 'the golden age of Assamese poetry'. Śrīmanta Śaṅkaradeva dominated over the period as a single literary figure. He has developed the variable moric style to the point of perfection. His poetry abounds in Gajagati (4.4), Digakṣara (4.6), Ekāvalī (6.5), Kusumamāla, Hāṃsamāla, La-ni, Dulaḍī or Tarala Tripadi (6.6.9) pattern of metres Paṅcālī and Jhamaka are his other inventions. There are also others, however, whose contributions are no less significant and no less substantial. Besides, the age also included the names of many great poets who had their achievements confined to faultless imitations.

As a result of this process of imitation, our play-wright also projected his knowledge of Assamese metres along with the classical ones. A few scholars of post-Saṅkaradeva period endeavoured to compose Sanskrit plays; but they could not
overcome the influence of the Śaṅkarite plays. As a result, they adopted the dramatic techniques propounded by Śrīmanta Śaṅkaradeva. Our play-wright also does the same. He shows his affluences of metrical knowledge both of Sanskrit and Assamese. As has already been noticed, Assamese songs are introduced, and all are composed in typical Assamese metres. Altogether twenty songs are incorporated in the play Śaṅkhacūḍavadha, excepting the Bhaṭimās.

The following Assamese metres are employed by Dīna Dvija in the songs of his play.

(i) Dulaḍī :

The Dulaḍī metre is the basic form of ‘Tripaḍi’ metres. The Dulaḍī is of tri-metrical verse containing 6.6.8 units. As in the case of Payāra, so also in respect of Dulaḍī, it is Mādhava Kandali who gave the form of its flesh. He could harness the form to delineate the delicate moods of mind and the finer shades of emotion. Our play-wright, Dīna Dvija also uses Dulaḍī to delineate the moods of mind. For example, the sixth song of the Act-II is composed in this metre. The lyric runs as follows:

चलित नरपति सैन्य चतुर्भिंति
रथ गज असंख्यातः
In these verses there are three feet in each line. Because of the existence of three feet in a line, this metre is termed as tripadi or trimetrical metre.

Dulaḍi is the basic form of Tripadi metre and gradually this Tripadi is developed into Chabi which is also called dirgha-tripadi.

(ii) Chabi:

Chabi is a couplet where each line is divided into three feet of 8, 8, and 10 syllables. The first two generally rhyming. This metre is an enlargement of Dulaḍi by way of adding two syllables to each of the three feet. Thus, the other name of
Chabi is Dīṛgha-tripādi or Dīṛgha-dulaḍī. Dīna Dvija composes eight songs consisting of three verses each (except one) in this metre (twenty five verses altogether). However, the name of the metre is not mentioned on the top of the clusters of verses, whereas, Lechārī, Muktāvalī etc., are mentioned.

Chabi metre is by and large common to the poets like Śaṅkaradeva and his successors. It is not named in the context of the verses concerned. Dr. Mahendra Bora, in this regard, thinks, “May be, in their time, they did not call it as such; but they might have been familiar only with its prosaic name, Dīṛgha-tripādi. Certainly that was too unpoetic a name to be inserted at the crown of a poetic passage.”116 However, the name of Chabi at its earliest, is noticed in the pages of Gitirāmāyaṇa of Durgāvara Kāyaṣṭha of 16th century A.D. An example of Chabi metre from Śaṅkhacūḍāvadha is cited below:

> विराजे वैकृष्णे नारायणाः।
> माधव तिरीर त्वज्जये वनमाला येन लोले�॥
> सुचिर देखिय चारि भुजा।
> केसर रक्षण राजे चरणे तुपुर वाजे
> सप्ते काल विग्रह निरुपेण॥

—ⅠAct I, v. 18.

116. Bora, Dr. Mahendra, AVM, p. 182
(iii) Lechārī

Dīna Dvija composed three clusters of poems in Lechārī chanda, viz., two in the first Act and one in the third Act. Lechārī is a long couplet where each line is divided into three feet of 10, 10 and 14 syllables. The predominance of Lechārī metre is noticed in the Nāmghoṣā, a bhakti-sāstra composed by Śrī Mādhavadeva, the chief apostle of Śrīmanta Śāṅkaradeva.

The Śaṅkhacūḍāvadhāra contains sixteen verses in Lechārī metre. The author composed the poems to express the emotions of deepest sorrow or grief of the characters. The first one is found in the form of lamentation of Śrī Lākṣmī

...पूजि बुलि आर्तराव करि कान्दे सति कृष्ण पावे घरि
हदय दरिल मुखत वाक्य नोलाय।
लक्ष्मी देखिया शोक पाँधे कृष्णमय हरि चाहि आधे
शोके नभाषित रहिलेक मुख चाह।।


लक्ष्मी निगदति देव हरि प्रणामोेतामार पावे परि
नकरा नराश नाथ तुमि नरायण।
कि दोष करिलो अभागिनी जिज्ञासि चाहियो चक्रपाणि
पर अपराधे दण्डा कैने अकारण।।

—Act I, v. 35
In another lyric of this metre, the lamentation of Rāvana is depicted.

(iv) Muktāvalī:

Two lyrics, containing four verses each, are composed in Muktāvalī metre by Dīna Dvija. This is the longest metre used by the playwright in his drama. A line of these verses contain three feet and have 12, 12 and 14 syllables in the three feet, respectively. The name of the metre is mentioned on the top of the clusters concerned. All these verses have an ‘e’ at the end of each second line. This expletive letter is found in some verses of the Gitagovinda of Jayadeva also. It is to be noted here that in most of the earlier Assamese poems composed in this metre, the letter ‘e’ is found in this invariably. One of the verses composed in this metre is quoted below:

देव पैला मनद लगालोहो हन्न नुबुजिलो फन्द प्रशु यदुचान्द
कि दोशे आमक करिलाहा रणघण्ड ||

—Act I, v. 27.

Muktāvalī as a metre was not widely current in the early Assamese poetry. It is not found in the works of Śaṅkaradeva and Mādhavadeva, also. Prthurāma Dvija, in his Assamese version of the Mahābhārata, coined some finest Muktāvalī verses in the Mahāprasthānikaparva. Regarding its origin, Dr.
Mahendra Bora observes that “this mellifluous form of music is not the brain child of Prthurāma Dvija. That credit of parenthood goes to Vidyācandra Kaviśekhara, another poet who adorned the court of king Rajeswar Simha in the early 18th century A.D. For, it is his Harivamśa, where we come across a solitary passage couched in this form. The beauty of this form lies in the subtle manipulation of its extra-metrical syllable, which is made to attain a length equal to that of a regular hexamoric foot.”

Kavicandra Dvija, the author of the Sanskrit play Kāmakumāraharaṇa, composed eight Assamese verses under the head of Lechāri-muktāvalī. Kavicandra is a poet earlier to Prthurāma Dvija or Vidyācandra Kaviśekhara being a court poet of Sargadew Siva Simha. It may be assumed that Kavicandra is the curtain raiser of the Muktāvalī chanda and Vidyācandra Kaviśekhara and Prthurāma Dvija utilised it to their credit.

(v) Pada or Payāra:

The Pada metre belongs to dvipadi class. It is consisted of two lines and each line is consisted of two feet. This metre is also called the king of all metres. In each of the two lines

117. ibid, p. 231
generally there are fourteen syllables. The first foot of a line contains six syllables and the second foot eight syllables.

Pada or Payāra got a special treatment at the hands of Mādhava Kandali (A.D. 13th-14th cen.), the famous author of the Assamese version of the Vālmikī Rāmāyana, and hailed by Śrīmanta Saṅkaradeva the ‘mighty elephant’, and the ‘flawless forerunner’ (pūrvakavi apramādi). Mādhava Kandali could maintain the solidity of form and create the wonderous music of it. Thus his verses payāra-chanda used to sparkle with sonority of words and suavity of sense. Mādhav Kandali perfected the form with flawless structure and gave it the fullness of expression with delicate texture. This metre is suitable for describing pathos or joy.

Pada or Payāra chanda is a syllabic metre. Generally a line of a payāra contains fourteen syllables. However, varieties of payāra, such as laghu-payāra, dirgha-payāra, pūrna-payāra etc. are also found. Payāra is a favourite metre of Śrīmanta Saṅkaradeva also. Dīna Dvija composes five songs in this metre, viz., second and fifth songs of the first Act, first and third songs of the second Act and first song of the third Act.

The second song of the first Act., composed in the payāra chanda runs as follows:
Likewise, the first song of Act-II composed in the payāra chanda runs as follows:

-Act II, vv. 4-5

In this song the first verse is an example of Pūrṇa-payāra, because it is constituted by lines of 8. 8. syllabic scheme. On the other hand, the second verse constituted by the last two lines is of 8. 6. scheme. The following three verses also bear the same scheme of syllabic instances.

-Act I, vv. 22-25

Likewise, the first song of Act-II composed in the payāra chanda runs as follows:

-Act II, vv. 4-5

In this song the first verse is an example of Pūrṇa-payāra, because it is constituted by lines of 8. 8. syllabic scheme. On the other hand, the second verse constituted by the last two lines is of 8. 6. scheme. The following three verses also bear the same scheme of syllabic instances.
Further, the third song of the second Act, is a good example of *pūrṇa-payār* containing all the lines of 8. 8. scheme, e.g.

**Blāgyavatī**

देवी सति विशजिते भगवती।

देवी तुलसी सति जानि वर भागवती।

रुपेय नाहिं देखि पार गावे हेम अलंकार।

शोभा वत्सर बाला नुस्करानुस्तकला।

पूजा संतिपतियनू कटाशे हसिया पुनु।

हे कामुकर मन मोह पावे गुनिगण।

पाईते मनोमत चर शिव दुर्गा पटन्तर।

—Act II, vv. 6-8

**Moric Metres:**

Dīna Dvija is affluent not only in using the Assamese syllabic metres, but also the Moric metres. He has composed a cluster of ten verses in the form of prayer under the heading 'Bhaṭimā' and put it in the prologue. The language of this type of prayer is Sanskrit. The metre used in the Bhaṭimā is a

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118. Details of Bhaṭimā is dealt with in Chapter-III of this work.
Moric metre. This Bhaṭimā can be sung like the songs of the Gitagovinda of Jayadeva.

So far as this Moric metre is concerned, it is called Archaic-mora or Pranta-mātrā-vṛtta by the prosodists. Dr. Mahendra Bora called it the third style of Assamese metre, which is an Archaic variant of the Rigid moric style. This is the contribution of the two great saint poets, Śaṅkaradeva and Mādhavadeva to the area of Assamese metre. The two saint poets, perhaps, were seized with the idea of transplanting the Sanskrit style of Moric metre to add some new pattern to the variable Moric style. They introduced them in Bhaṭimās where the language reflects a higher proportion of Sanskrit vocables. The ideal of rhythm here is based on short and long vowels.

J. N. Sharma, in his Sāhityavidyā-parikrama, however, presents all the examples of Moric metre under the general heading ‘capaya’ without any editorial comment. Śaṅkaradeva mentions ‘capaya’ as a metre in two different places of his works. These mentions refer to two Bhaṭimās: cf, ‘tadanantare-capaya-chande maṅgala bola’ (i.e., there after the Maṅgala Bhaṭimā be recited in capaya metre —Keligopāla-nāṭa) and ‘mukti-maṅgala-capaya-chande-bhaṭimā’ (...... Pārijātaharaṇa-nāṭa).
Dīna Dvija composes one Bhaṭīmā in a cluster of ten verses, on the model of Saint poet’s Deva-bhaṭīmā (eulogy to God).

From the foregoing discussion, it may be noted here that Dīna Dvija has shown his dexterity in handling both classical and Assamese metres appropriately in delineating different rasa. The jingling sound of the rhythmical verses (of the songs) remain ringing in the minds of the audience. The metres are in conformity with the rasa delineated in the song.

VI. SUPERNATURAL ELEMENTS:

Study of supernatural elements in a dramatic composition has a literary and an aesthetic purpose. Bharata\textsuperscript{119} recognises adbhuta rasa among the eight nāṭya-rasas and as a natural consequence of Vīra or the heroic emotion and heroic actions. The prowess and achievements of a magnificent hero are inevitably marvellous and evoke a sense of wonder (vismaya), which is the basis of adbhuta-rasa. In designating this feeling of wonder as rasa, Bharata, no doubt, suggests that it is certainly enjoyable and it affords pleasure, to most of the spectators of a dramatic performance. Bharata points out also that the feeling of wonder is evoked in literary and dramatic compositions as much by the divine or semi-divine characters, demons, goblins and ghosts by acts of

\textsuperscript{119} NS, VI. vide, section on Adbhuta-rasa, GOS, ed. with Abhinava’s commentary.
marvel or magic which seem to be above the normal laws of cause and effect, defying logical analysis or explanation, as by ordinary happenings which take place completely unexpectedly. Bharata suggests that if a dramatist were not to have any scope for introducing the *adbhuta* or the feeling of wonder in his story, he should at least have it towards the end of the dramatic story. This he could do by introducing a divine character to bring the story to a pleasant ending, by working a magical spectacle or simply by giving the story an unexpected and surprising turn. The impact of the marvellous or the unexpected is generally always pleasurable and spectators can take the total experience with a sense of relish and delight, at least in the case of Sanskrit drama.

The motifs which prompt a literary artist to use the *adbhuta* may, of course vary. Sometimes a writer may be overwhelmed with situations of his own innovation and is unable to find a natural way out of them. He then uses supernatural or accidental devices to glide over the difficult junctures in his story. Sometimes the writer's invention is to give an imaginative and romantic colouring to his story

120: *NŚ.*, 18. 43: ‘निर्वहाये कार्यायो नित्यायं हि रसोऽधुतात्सत्यानि’.
and the marvellous certainly helps to achieve such an effect. Critically speaking, the former is a sign of weak story structure; the other is a deliberately imposed construction in order to transport the reader/spectator to an imaginary fairy land or to the super human world of divinities.

Most of the poetic and dramatic stories derive their material from mythology, legends and folk tales where the supernatural elements are inextricably mixed with natural and human elements. It is therefore not easy to study the supernatural as a separate element of art construction and estimate its literary and aesthetic values. Nevertheless, it is interesting to see how Sanskrit writers handle the supernatural elements in their stories and attempt their evaluation.  

“The incidents of a drama which cannot be explained by general activity or which incidents are occurred under the influence of any power out of natural powers, then we have found the existence of supernatural elements. In a general sense, the Sanskrit nāṭakas are full of supernatural elements, because there are many types of gods and god like Yakṣa, Rakṣa, Gandharva, Kinnara and very powerful

121. vide, Bhat, G. K., Sanskrit Drama,
According to A. B. Keith, "In each play there should be a dominant sentiment, in the Nataka it should be the erotic or the heroic, other sentiments are merely auxiliary, but that of wonder is specially appropriate in the denouements; indeed, something in the way of supernatural intervention is often convenient to extricate the plot."¹²³

Śaṅkhacūḍāvadha is a Sanskrit play full of supernatural elements. The characters delineated here are mostly from the heavenly region. Human characters are very few. Gods and demons are painted as human beings. The heaven and the earth are united to show the results of jealousy, love and hatred.

The story as depicted in the play is narrated in chapters 6, 7 and 14–21 of the Prakṛtikhandha of Brahmāvaivartapurāṇa. Following faithfully the original story the playwright draws the characters of gods, demons and the human beings. The prominent characters of the play are mostly gods. Few human beings are also delineated. The hero is a demon king whereas the heroine is a human being.

¹²³ vide, Sanskrit Drama, p. 325.
The specialities of the play is that it is full of supernatural activities. The three consorts of Viṣṇu, viz, Lakṣmī, Sarasvatī and Gaṅgā, quarrell among themselves without any valid reason. The deities behave like ordinary common women who are succumbed to their hatred and jealousy. Viṣṇu condemns himself for being dominated by his wives. Indirectly He suggests the helpless conditions of a man who is dominated by his wife.

Due to the mutual curse the three deities turn into rivers on earth which has the relevance with the three rivers in India viz., Gaṅgā, Sarasvatī and Gaṇḍakī. As specified by Hari one portion of Lakṣmī is born as the daughter of Kuśadhvaja who is named as Vedatī. She attains her youth as soon as she is born and starts severe penance and also immolates herself as Rāvaṇa outrages her modesty. Then Lakṣmī is born as Tulasī in the house of Dharmadhvaja and Mādhavī. Tulasī grows into youth as soon as she is born and leaves for Badarikāśrama for penance.\textsuperscript{124} After doing severe penance for one lakh year, Brahmā granted her a boon telling that she would be married to Śaṅkhacūḍa, a

\textsuperscript{124} cf. \textit{\text{Janmāyamātraṁ bālā bhaileka yuvati/ andhakāra pheri jvale sûryara jeuti //}} 
\textit{Śv, Act II, v. 5}
demon king.

The depiction of quarrel between Sūrya and Śaṅkara takes an important part in the first Act of the drama Śv. One day, Sūrya came to see Śaṅkara in the house of king Vṛṣadhvaja. On that day, Śaṅkara was present in Vṛṣadhvaja’s house, because the king was a great devotee of Śaṅkara. But Vṛṣadhvaja did not show any hospitality to Sūrya. Seeing the behaviour of Vṛṣadhvaja Śrī-Sūrya became angry and cursed him predicting that he would be devoid of his rājalakṣmī which he inherited. Again, Sūrya cursed him to be ‘bhrāṣṭaśrī’. Subsequently, a quarrel took place between Sūrya and Śaṅkara. Śaṅkara proceeded towards Sūrya to kill him with his trident. Sūrya was very much frightened and then with his father, Kaśyapa, went to meet Brahmā, the creator, for help. Brahmā, unable to do anything, approached Nārāyaṇa for the final solution of the quarrel. Nārāyaṇa told Śaṅkara that half a daṇḍa in Vaikuṇṭha is equal to twenty yugas on earth. Hence, he should return to his abode.

The incident shows the abundance of supernatural elements.

125. cf. “bhū ṣaṅkara itastam śīghram gaccha / atra vaikuṇṭhe daṇḍārdhena prthivyāṁ viṁśatī yugāṁ gatam / tadbhaktavo vṛṣadhvajam mṛta eva.” —Act I
The curse by Rādhā upon both of Śaṅkhačūḍa and Tulasī evokes great astonishment for the readers of our play. It is very interesting to know how the curses of Rādhā effect the next birth of Śaṅkhačūḍa and Tulasī, and also that their marriage become possible by a boon from Brahmā which they earned by worshipping the creator. In the former existence of Tulasī, was engaged in a love dalliance with Kṛṣṇa as his female attendant at Goloka, when Rādhikā cursed her not only to be separated from Kṛṣṇa, but also to be born as a mortal woman on earth. Hearing this curse, Kṛṣṇa took pity on her and advised her to worship Brahmā to regain her celestial form. Brahmā granted her boon effect with the advice her to marry the demon king, Śaṅkhacūḍa. In the previous life, Śaṅkhacūḍa was also an attendant of Lord Kṛṣṇa at Goloka; and was known as Sudāmā. Rādhikā cursed him to be born as an asura (danuja) on earth.

The boon of the creator helped Śaṅkhacūḍa and Tulasī regaining their celestial status after their death. However, Tulasī is to remain as a sacred plant in this mortal world also, a part of her.